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BIOGRAPHICAL DICTIONARY  
OF  
ÉMINENT ARTISTS:

COMPRISING

Painters, Sculptors, Engravers, and Architects,

FROM THE EARLIEST AGES TO THE PRESENT TIME

INTERSPERSED WITH ORIGINAL ANECDOTES.

TO WHICH IS PREFIXED

AN INTRODUCTION,

CONTAINING

A BRIEF ACCOUNT OF VARIOUS SCHOOLS OF ART.

---

BY JOHN GOULD.

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*New Edition.*

IN TWO VOLUMES.—VOLUME II.



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# BIOGRAPHICAL SKETCHES

OF

PAINTERS, SCULPTORS, ENGRAVERS,  
AND ARCHITECTS.

— ♦ —

## PART II.

### M

**MAAN**, or **MAN** (Cornelius), a Dutch painter, born at Delft in 1621, and died in 1706, aged 85. He was instructed in the rudiments of the art by an obscure painter, and having a strong inclination for travel, he went to Paris when he was very young, where he met with sufficient encouragement to supply him with the means of extending his journey to Italy, which was the ultimate object of his wishes. Arrived in the metropolis of art, he was indefatigable in his studies, and by the most assiduous application, during a residence of three years, he became an able and correct designer. He afterwards went to Venice, where the works of Titian, particularly his portraits, were the chief objects of his attention. He at length returned to Holland, after an absence of nine years, and established himself in his native city, where he distinguished himself as a painter of history and portraits, in the latter of which he particularly excelled. One of the most admired paintings at Delft is a large picture, by this artist, of the portraits of the most eminent medi-

cal characters of his time, painted for the hall of the surgeons, which has more of the attributes of the Venetian than the Dutch school.—*Pilk.*

**MAAS** (Dirk), a Dutch painter, born at Haerlem about 1656. He was at first a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in the still-life, which he introduced, such as roots, herbs, fruit, and plants. But, after some time spent in practising under that master, he disliked that manner, and those kinds of subjects; and therefore placed himself as a disciple under Nicholas Berchem, the best artist of his time, and with whose style he was particularly delighted. It was thought he might have made considerable figure in the manner of Berchem, had not his attention to it been withdrawn by his seeing some of the works of Hugtenburgh, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, chases, and such processions as were attended with cavalcades of horse.

He studied those animals after nature; and with exceeding care observed all their motions, actions, and different attitudes, till he designed them with great readiness, and with such a character of truth, that he gained the reputation of being a good painter in that particular style.

—*Houb.*

MAAS (Arnold Van), a Flemish painter, born about 1620. He was a disciple of David Teniers, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors are his general subjects, which he executed with spirit and humour. But, having an earnest desire to improve his taste, he travelled to Italy, and studied there profitably for some years; though he reaped no advantage from his labours or abilities; for before he could enjoy the fruits of his study, application, and singular merit, he died on his journey, returning to his own country. However a great number of his drawings and designs are still preserved in the collections of the curious.—*Sand., Pikk.*

MAAS (Nicholas), a Dutch portrait painter, born at Dort in 1632, and died in 1693, aged 61. He was instructed in the school of Rembrandt; yet he soon quitted the manner when he quitted the academy of that eminent master, for he found the ladies of his time were too delicate to approve of the dark style of Rembrandt's colouring in their portraits, though it had abundance of force. He had a ready pencil and a very spirited touch, which proved very advantageous to him in portrait painting, to which he confined his hand, and in that way was so very successful, that it was even doubted whether any other painter in that style was ever more fortunate in hitting a likeness. He was con-

tinually employed, and his works so earnestly solicited, that it was accounted a favour to procure a portrait from him. It is recorded of this master, that happening one day to visit Jordaens, in order to take a view of his paintings, and being exceedingly struck with their beauty, Jordaens, addressing Maas, asked him what were the subjects he painted. Maas, in a little confusion, answered, "that he was a painter of portraits." To which the other replied, "I pity you most sincerely, brother artist, for being a martyr to that style of painting, where, let your merit be ever so great, you are condemned to suffer the whim, the folly, the impertinence, and also the ignorance, of such a number of both sexes."—*Sandrant.*

MABUSE or MALBEUGIUS (John de), an historical and portrait painter, born at Maubeuge in 1499, and died in 1562, aged 63. No mention is made from what master this artist derived his knowledge of the art of painting; but in his youth he was laborious in his practice, and his principal studies were after nature, by which he acquired considerable truth in his compositions. To improve himself in his profession he travelled to Italy, and became an artist of great repute in his time. He had a good pencil, and finished his pictures highly, with great care; yet notwithstanding his studies in Italy, and the correctness of his design, he never could arrive at the elegance of the Roman school. His manner was dry, stiff, and laboured, but he was exceedingly industrious in giving a polished smoothness to his colouring. By King Henry VIII. of England he was employed to paint the portraits of some of his children, which gained him great reputation, as he finished them deli-

cately, and gave them spirit and liveliness. Also he painted several others for the nobility who attended the court at London. Many excellent works of Mabuse are at Middleburg. One of his best performances is the altar-piece of the great church, representing the Descent from the Cross. That picture had been so highly commended that it raised the curiosity of Albert Durer, and he took a journey to Middleburg, merely to be an eye-witness of the merit of that performance. He viewed it with singular attention, and expressed the pleasure it afforded him by the praise he bestowed upon it. But that which is accounted to excel all his other productions, is the Virgin with the Infant Jesus, which he finished whilst retained in the service of the Marquis of Veren; and in that picture he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for the heads of his figures. He is censured by all writers for his immoderate love of drinking; and it is confidently said, that having received, by order of the marquis, a piece of brocade for a dress to appear in before the Emperor Charles V., he sold it at a tavern, and painted a paper suit so exceedingly like it, that the Emperor could not be convinced of the deception till he felt the paper, and examined every part with his own hands.—*De Piles, Pilk.*

**MAC ARDELL** (James), an English engraver in mezzotinto, who died in 1765. He engraved several admirable portraits with great expression and accuracy; also some fine prints after Rembrandt, and other masters.—*Strutt's Dict. of Engravers.*

**MACCHI** (Florio), an Italian painter, who flourished about the

year 1620. He painted several pictures for the churches at Bologna. In S. Andrea del Mercato, is a picture by him of the Crucifixion, with two laterals; and in la Morte, the "Raising of Lazarus." But his most admired work is his fine fresco of the "Annunciation," in the church of S. Spirito Santo, which has been frequently taken for a work of Ludovico. Florio Macchi is mentioned by Orlandi as an engraver, but his prints are nowhere specified.—*Lanzi.*

**MACE**, or **MACEE** (Charles), a French designer and engraver, born at Paris about the year 1631. He was employed by M. Jubach to make designs from his celebrated collection of drawings, and to etch them. The set consists of 280 prints, engraved by this artist, in conjunction with the two brothers, Corneille, Rousseau, and Pesne.—*Strutt.*

**MADDERSTEG** (Michael), a Dutch historical painter of sea pieces, &c. He was a disciple of Ludolph Backhuysen, whose manner he imitated with extraordinary success, and proved one of the best artists of that school. He spent a great part of his life at the court of Berlin; and most of his works are in that city, or in other parts of Germany.—*Houb., Pilk.*

**MAES** (Godfrey), a Flemish painter, born at Antwerp about 1660. He was instructed in the art of painting by his father; but, as soon as he was capable of farther improvement, he copied and studied the best paintings in the churches and cabinets of Antwerp, to which he was permitted to have free access: and he likewise studied after nature with equal assiduity and care. He made several grand designs for tapestries at Brussels, which were filled with figures correctly drawn,



well coloured, and with a good expression; which gained him so much applause, that he was compared with Rubens. The works of this master were highly esteemed; and he was not only constantly employed for the churches, and for the palaces of the nobility, but he was also engaged to work for several foreign princes. In the parish church of St. George, he painted the history of the Martyrdom of that Saint, for the altarpiece, which is a noble composition, and sufficient to perpetuate his name. He dressed the heads of his figures elegantly, and was a nice observer of the costume. His backgrounds were enriched with architecture, landscapes, and the vestiges of ancient magnificence; his draperies are simple, well cast, and in broad folds; his touch was extremely free and firm, and his colouring vigorous. He was appointed director of the academy of Antwerp in 1682.—*Houb., Pilk.*

**MAJOR** (Isaac), a German painter and engraver, born at Frankfort about the year 1576. Early in life he went to Prague, where he became a scholar of Roland Savory, at that time painter to Rodolphus II. He was instructed in engraving by Giles Sadeler, in whose style he engraved several plates, though very inferior to that artist. In the execution of his prints he united the point with the graver.—*Strutt.*

**MAJOR** (Thomas), an English engraver, born about the year 1715. He resided some years of the early part of his life at Paris, where he engraved several plates after Berghem, Wouvermans, &c. On his return to England, he distinguished himself by a variety of plates, portraits, landscapes, and other subjects, executed in a neat firm style. In 1768, he published a set of twenty-four prints, entitled, *The Ruins of*

*Pæstum, otherwise Posidonia, in Magna Græcia*, after the designs of J. Borra.—*Strutt.*

**MALLERY** (Charles de), a Flemish designer and engraver, born at Antwerp about the year 1576. He worked entirely with the graver in a highly finished style, though his drawing is not very correct. He must have been extremely laborious, as his prints are very numerous, and all of them executed with the greatest delicacy. The Abbé de Marolles possessed three hundred and forty-two prints by him. Vandyck painted his portrait among the celebrated artists of his time, which is engraved by Lucas Vosterman.—*Strutt.*

**MALTESE** (Jerome). Neither Sandrart or any of the other writers have mentioned any particulars of the birth, death, or country of this artist. The subjects which he painted were fruits, jewels, shells, or musical instruments, placed upon tables, covered with rich carpets or tapestry; and as he understood the chiaro-scuro thoroughly, he gives every object a roundness and relief that is wonderfully strong, by a judicious distribution of the masses of light and shadow. His touch is bold and free, and his tone of colouring natural; but many of his compositions appear crowded and encumbered, nor has he always the most agreeable choice and disposition.—*Sandrart, Pilk.*

**MANBY** (Thomas), an English landscape painter, who flourished in the reign of Charles II. He visited Italy several times, and his best works are painted after the Italian manner. He brought with him an excellent collection of pictures from Italy, which were sold at the Banqueting-house, about 1672.—*De Piles.*

**MANAIGO** (Silvestro). Vasari

and other writers make no mention of the birth or death of this artist. He was a disciple of Gregorio Lazzarini, and was excellent in composition and design, though perhaps too mannered and expeditious. His powers may be estimated by one of his historical compositions; the subject, Joseph sold by his Brethren. In that design the characters are marked with a great deal of judgment; the dejection of Joseph is apparent at the first view, but the expression of the figure standing behind, by which the artist certainly intended either Reuben or Judah, is true nature, and worthy of the greatest painter. There is a print after that painting, and the original is in the possession of Guiseppe, at Venice. In the church of St. Felix, in the same city, is to be seen a capital design of Manaigo, representing the Buyers and Sellers in the Temple driven away by our Saviour, which is much admired; also in the church of St. Eustachius is the picture of St. Matthew, which is painted in a grand style, though the colouring is rather too grey.—*Vas., Pilk.*

**MANGLARD** (Adrian), a French painter and engraver, born at Paris in 1688, and died in 1761, aged 73. At an early period of life he went to Rome, where he met with considerable encouragement, and painted several landscapes and sea-pieces for the Villa Albani, and for the Palazzi Colonna and Rospigliosi. Joseph Vernet was his scholar, who surpassed him.—*Strutt.*

**MANETTI** (Rutilio), an Italian painter, born at Siena in 1571, and died in 1639, aged 68. He was educated in the school of Francesco Vanni, in that city. He exerted himself to imitate the manner of his master; and at last succeeded so happily, as to resemble him exactly in his colouring and graceful ideas;

but his manner of penciling was different. He excelled in fresco, as well as in oil; and his works were so highly esteemed in Florence and Pisa, that few of their chapels were without some of his paintings.—*Vas., Pilk.*

**MANFREDI** (Bartolomeo), an Italian historical painter, born at Mantua about 1574. He was at first a disciple of Pomerancio, but afterwards being so excessively delighted with the style of Caravaggio, he became a disciple of that master; and by the practice of a few years, imitated his manner with such exactness, that some of the paintings of Manfredi were taken for the works of Caravaggio. His subjects generally were corps de garde, soldiers, or peasants, gaming with cards and dice, or fortune-tellers; usually in figures as large as life, no lower than the middle, in imitation of Caravaggio. He had a free firm pencil; his colouring had great force; and his extensive skill in the principles of the chiaro-scuro enabled him to give his pictures a striking effect, by broad masses of light and shadow; though sometimes his colouring appears rather too black in particular parts. The best judges of painting in his time had formed the highest expectations of his becoming an admirable artist: but Manfredi shortened his days by a dissolute and irregular life. His paintings are very scarce, and rarely to be met with. His best picture is Hercules delivering Prometheus from the Vulture.—*Vas., Pilk.*

**MANNOZZI** (John), an Italian painter, born at Florence in 1590, and died in 1636, aged 46. He was a disciple of Matteo Rossilli, and visited Rome at an early age, where he studied the antiques with peculiar success. Upon his return to Florence, he was employed to orna-

ment the palace of Lorenzo de Medici, with several fine pieces in fresco, which he executed to the admiration of the best judges.—*D'Argenville*.

**MANSARD** (Francis), a French architect, born at Paris in 1598, and died in 1666, aged 68.—He built several edifices at Paris and other places. He was appointed first architect to the king, and superintendent to the royal buildings; in which office he was succeeded by his nephew of the same name, who was honoured with the order of St. Michael.—*D'Argenville, Vies des Architectes*.

**MANTEGNA** (Andrea), an Italian historical painter, born at Padua 1431, and died in 1505, aged 74. He was born of poor parents, and in his youth was employed in looking after the sheep; but it being observed, that instead of looking after his flock, he amused himself with designing, he was put under the instruction of Giacomo Squarcione; who observing his talents, took such a fancy to him, that he adopted him for his son, and made him his heir. He made such a rapid progress in a short space of time, and acquired such a reputation, that at the age of seventeen he was employed to paint the picture for the altar in St. Sophia's church at Padua, and the four evangelists. Giacomo Bellini was so touched with the picture, that he gave him his daughter in marriage. Squarcione, who was jealous of Bellini, and who resented that his adopted son should marry his rival's daughter without consulting him, now took every opportunity of decrying Mantegna's works. These sarcasms were of use to Mantegna, who immediately set about correcting his manner. Lomazzo affirms, that Mantegna engraved several of his designs on tin plates,

and several writers have asserted that he was the inventor of the art of engraving. The Duke of Mantua employed him to paint the triumphs of Julius Cæsar, which were afterwards engraved in nine sheets; and which for their beauty and grandeur have been called "The Triumphs of Mantegna." This celebrated picture is at Hampton Court. He travelled to Venice to perfect himself in his manner of colouring, in which he very happily succeeded; and in some of his pictures, painted during his abode in that city, there are tones and tints in flesh and landscapes, of a richness and zest, which equal, if not exceed, the best masters of the Venetian school.—*D'Argenville, Vies des Peintres*.

**MANSFIELD** (John Ernest), a German engraver, born at Prague in 1738. When he was sixteen years of age he visited Vienna, where he learned design in the imperial academy, and was instructed in the art of engraving. His best plates are small portraits, with accessorial ornaments, of eminent personages of Vienna, and others, neatly executed with the graver.—*Strutt*.

**MANUEL**, called **DEUTSCH** (Nicholas), a Swiss painter, born at Berne in 1484, and died in 1530, aged 46. This artist was of a noble family in the canton of Berne, and at an early age was attached to the art of painting. Several writers mention with admiration, a series of frescoes, which he painted on the wall of the Dominican Cemetery at Berne, representing Death paying his usual round of visits; which has since been called a *Dance of Death*. Sandrart also mentions the Passion of Christ, as a work of great merit.—*Sandrart, Vies des Peintres*.

**MANZOULI** (Tomaso), an Italian painter, born in 1536, and died in 1570, aged 34. He painted histori-

cal subjects and portraits, with beautiful landscapes.—*D'Argenville*.

MARACCI (Giovanni), an Italian painter, born at Lucca in 1637, and died in 1704, aged 67. He was a disciple of Pietro Paolini; and at the age of fourteen went to Rome, and entered himself in the academy of Pietro da Cortona. He profited much by this master's instructions, and after a residence of eleven years he returned to his own country. At his return to Lucca, after so long an absence, he found immediate employment, and his works were uncommonly applauded; for the judicious commended him highly, as well for the excellency of his taste of design, which was entirely of the Roman school, as for the goodness of his invention and expression, for the elegant disposition of his figures, for the graceful airs of his heads, and for a tint of colour that was exceedingly agreeable.—*Descamps, Pilk.*

MARATTI (Carlo), a celebrated Italian historical painter, born at Camurano, in the district of Ancona, in 1625, and died in 1713, aged 88. He was a disciple of Andrea Sacchi, and profited so well by his instructions, that his reputation rose equal to any artist of his time. He travelled early to Rome, and studied the works of Raffaele and Michel Angelo. Pope Clement XI. employed him in painting some frescoes for the Vatican, which he executed so much to his satisfaction, that he bestowed upon him the honour of knighthood. He chiefly applied himself to the painting female saints; and is celebrated for the lovely, modest, yet dignified air of his Madonnas, the grace of his angels, the devout characters of his saints, and their festive dresses. The most celebrated picture of this great artist is, David viewing Bathsheba; a work, which it is easier to feel than

to describe. He was much employed by the nobility and ecclesiastics of Rome; and few of the churches and palaces are without some of Maratti's pictures. He resided some years in France, and was appointed painter in ordinary to Lewis XIV.—*D'Argenville*.

MARCEL (N.), a German painter of fruit, flowers, &c. born at Frankfurt in 1628, and died in 1683, aged 55. He was a disciple of George Flegel or Vlugels, whose manner he imitated, and always adhered to; but he proved far superior to his master. The subjects which he generally painted were vases filled with different kinds of fruits and flowers, and also curious shells; which subjects he copied exactly from nature, and finished them highly, with a light touch, and natural colouring.—*Pilk.*

MARCENAY (Anthony de Ghuy), a French engraver, who flourished about the year 1760. He was one of the most successful imitators of the style of Rembrandt, and has engraved several plates of portraits and other subjects, in which the dry point is used with great dexterity. We have the following prints by him:—Henry IV. of France; the Duke of Sully; the Chevalier Bayard; the Maid of Orleans; Viscount Turenne; Prince Eugene; Marshal Villars; General Paoli; Stanislaus Augustus, King of Poland; Marshal Saxe; &c.—*Strutt.*

MARIETTE (John), a French engraver and printseller, born at Paris about 1654. He was instructed in drawing by his brother-in-law, J. B. Corneille, with the intention of becoming a painter, but by the advice of Charles le Brun, he changed his pursuit, and devoted himself to engraving. Several of his plates are from his own designs; and his compositions possess considerable merit,

though his drawing is not very correct. He worked both with the point and the graver, in a slight, and rather a coarse style.—*Strutt*.

**MARGARITONE** (—), an Italian painter and sculptor, born at Arezzo in 1198, and died in 1275, aged 77. He painted after the manner of the Greek artists who contributed to the revival of the art of painting in Italy. He painted small as well as large, both in fresco and distemper, and was eminent as a sculptor and architect. The art of gilding with leaf gold upon Armenian bole, was first invented by Margaritone; and at Pisa he painted the Legendary History of St. Francis, with a number of small figures, on a gold ground. By the command of Pope Urban IV. he painted some fine pictures for St. Peter's church at Rome. Gregory X. dying in the city of Arezzo, he was employed by the citizens to execute the sculpture for his tomb.—*De Piles, Pilk*.

**MARINARI** (Onorio), an Italian painter, born in 1627, and died in 1715, aged 88. He was a disciple of Carlo Dolce, whose style he imitated with the most assiduous industry, and his endeavours were attended with a success equal to his wishes. There appeared so great a similarity in the colouring and high finishing of those two eminent artists, that it proved no easy matter, even at the time they painted, to distinguish their hands; though in the choice of his subjects, in disposing them with greater elegance, and also in giving them more harmony and expression, Marinari was thought superior to Carlo. He painted portraits in an admirable manner, also historical subjects.—*D'Argenville, Pilk*.

**MARIO NUZZI**, (but better known by the name of **MARIO DI FIORI**, because he excelled in paint-

ing flowers), born in the kingdom of Naples in 1603, and died in 1673, aged 70. His pictures are rarely to be met with, and are very valuable.—*D'Argenville*.

**MARTIRELLI** (—), an Italian landscape painter, born at Naples in 1670, and died in 1720, aged 50. He was a disciple of Giacomo del Po; but not finding himself fit for the higher branches of the art, he determined to practise a different branch, and studied only landscape in which he became an excellent master. In that style he found room to exert all the powers of his imagination and invention; and acquired an extraordinary readiness of hand. His colouring was natural, his sites full of pleasing variety; his figures were elegant, and always introduced with propriety and great judgment; his scenes of life have generally a lovely effect, and his perspective is true.—*Pilk*.

**MAROT** (Francis), a French painter, born in 1667, and died in 1719, aged 52. He was a disciple of La Fosse, and an associate and professor of the French academy of painting. He is not to be confounded with an architect of that name, whose designs have been engraved in quarto.—*D'Argenville*.

**MARSY** (Balthasar), a celebrated French sculptor, born at Cambray in 1620, and died in 1674, aged 54. He executed a beautiful vase, on which were represented Latona and her children. This was placed in the royal garden at Versailles.—*Nouv. Dict. Hist*.

**MARTEAU** (Giles de), the elder, a German engraver, born at Liege in 1722. He went to Paris when he was very young, where he acquired considerable reputation as one of the most successful revivers of the dotted style of engraving, which he brought to great perfection. He

was received into the academy at Paris in 1764. He engraved several plates of academical figures, after the designs of some of the most eminent French artists.—*Strutt*.

**MARTEAU** (Giles de, the Younger). He was the nephew and pupil of the preceding artist, born at Liege about the year 1750. He engraved some plates in the style of his uncle, which are not without merit. Among others, the following were his best prints:—Innocent Pleasure, after Huet; The Favourite Lamb; Two Hunting Pieces; Cupid crying.—*Strutt*.

**MARUCELLI** (Giovanni Stefano), an Italian historical painter, born in 1646, and died in 1706, aged 60. He was a disciple of Andrea Boscoli, by whom he was taught design, colouring, and perspective. In a little time he distinguished himself in that school, and gradually became so eminent, that he was invited to Pisa to paint a grand altar-piece, which he executed in such taste, as established his reputation through all Italy. Another very admired picture of this master was, the history of Abraham entertaining the Three Angels; that performance being designed in a grand style, the expression good, and the taste of the composition truly elegant. This master excelled in architecture, and was the inventor of many curious and useful machines.—*Vas*.

**MASO**, called **MASACCIO** (Giovanni), an Italian painter, born in 1401, and died in 1443, aged 42. He was a disciple of Masonino da Palicale; but proved as much superior to his master as his master was superior to all his contemporaries; and is accounted the principal artist of the second or middle age of modern painters, from its revival under Cimabue. His genius was very extensive, his invention ready, and his

manner of design had unusual truth and elegance. He considered painting as the art of representing nature with truth, by the aid of design and colouring; and therefore he made nature his most constant study, till he excelled in a perfect imitation of it. He is accounted the first who, from judicious observations, removed the difficulties that impeded the study and knowledge of the art, by setting the artist an example of his own works, of that beauty which arises from a proper and agreeable choice of attitudes and motions, and likewise from such a spirit, boldness, and relief, as appears truly just and natural. He was the first among the painters who studied to give the draperies of his figures more dignity, by omitting the multitude of small folds, so customarily practised by the preceding artists, and by designing them with greater breadth and fullness. He was also the first who endeavoured to adapt the colour of his draperies to the tint of his carnations, making the one harmonise with the other. He was uncommonly skilled in perspective, which he had learned from P. Brunelleschi. His works procured him universal approbation: but the same merit which promoted his fame, excited envy; and he died, to the regret of every lover of the art, not without strong suspicions of having been poisoned.—*De Piles, Pikh*.

**MASSO**, or **FINIGUERRA** (Thomas), a goldsmith of Florence in the 15th century, who is said to have invented the art of engraving on copper.—*Moreri*.

**MASOLINO** (Da Panicale), an Italian painter in the Florentine territory, learnt chiaro-scuro, the part in which he excelled in painting, from his master L. Ghiberti, and colour from Starnina. By this union of the different arts, he formed that new style,

which, though still dry and meagre, exhibited symptoms of a certain harmony and grandeur unknown before. The proofs of this still remain in the chapel of S. Pietro al Carmine, where besides the Evangelists, he painted various incidents from the life of St. Peter. Intercepted by death, he left the remainder to be finished by Maso de S. Giovanni, celebrated by the name of Masaccio, his scholar.—*Pilk.*

**MASQUELIER** (Louis Joseph), a French engraver, born at Lisle about the year 1741. He was a pupil of J. P. le Bas, at Paris, where he engraved several plates, in the neat spirited style of his instructor, which possess considerable merit, particularly his landscapes.—*Strutt.*

**MASSARD** (John), a French engraver, born at Paris about the year 1740. He was a pupil of J. G. Wille, and has engraved several plates in the neat finished style of that artist. The following are among his most esteemed prints:—The family of Charles II; Louis XIV. of France, when Dauphin; Nicholas de Livri, Bishop of Callinique.—*Strutt.*

**MASSARI** (Lucio), an Italian historical painter, born at Bologna in 1569, and died in 1633, aged 64. For some time he studied in the school of Passerotti, and placed himself in the academy of Lodovico Caracci, to perfect himself in the true principles of the art, and completed his studies at Rome. At his return to Bologna, he adorned the cloister of St. Michael in Bosco, and many of the chapels and palaces of that city with his performances; and obtained an established reputation, being accounted, through all Italy an excellent master. This work did great honour to the academy where he was instructed, particularly the copies which he painted after some

of the finest compositions of Lodovico; and which have such an uncommon spirit, freedom, and exactness, as to make several of them pass at this day, for undoubted originals of that illustrious artist.—*D'Argenville.*

**MASSCEUS**, or **MARCELLIS** (Otho), a celebrated Dutch painter of reptiles, plants, &c. born at Amsterdam in 1613, and died in 1673, aged 60. He being desirous of acquiring all possible improvement in his profession, travelled through most parts of Italy, and spent a considerable time at Rome and Naples; and for several years was retained in the service of the Grand Duke of Tuscany. In France he was employed by the Queen-Mother, who allowed him a pistole for every four hours in each day that he painted. Houbraken relates that he had a small spot of ground near to the city of Amsterdam, well enclosed, where he preserved all his poisonous reptiles, and fed them every day with his own hand: by which management he made them so familiar, that they would at any time readily come abroad into the open air, whenever he wanted to paint them, and lie quietly in any position, just as he thought proper to place them, and as long as he had occasion to observe them. No painter could represent those subjects with more truth and nature than he did, nor finish them to a higher degree of perfection.—*Houb.*

**MASSE** (John Baptiste), a French miniature painter, born at Paris in 1687, and died in 1767, aged 80. He not only painted miniatures for the French King, but also copied the great pictures of Le Brun at Versailles, from which some fine engravings were published in 1753.—*Nouv. Dict. Hist.*

**MASSON** (Anthony). This celebrated French engraver was born near

Orleans about the year 1636. He was bred to the business of an armourer, and first exercised the burin in graving ornaments on steel. Early in life he settled at Paris, where he applied himself to drawing with great assiduity, and acquired some celebrity in painting and designing portraits. But he is principally distinguished as an engraver; and in some of his plates, particularly his portraits, he reached an excellence which has seldom been surpassed. His plates are executed entirely with the graver, which he handled with firmness and facility, and at the same time with the utmost delicacy. His portrait of Brisacier, known by the name of the *Grey-headed Man*, is a model of lightness and precision. That of Oliver d'Ormesson is admirable. Of his subjects the celebrated print of Christ with the Disciples at Emmaus, *after Titian*, commonly called the Table-cloth, may be regarded as a chef-d'œuvre in that style of engraving.—*Strutt*.

MASSON (Magdalen). This ingenious lady was the daughter of Anthony Masson, born at Paris about the year 1660. She was a pupil of her father's, in whose fine style she engraved several portraits, or heads, as large as life. The following are her best prints:—Duchess of Orleans; Duchess of Alençon; Maria Theresa of Austria, Queen of France; Elizabeth Maria Josephine, Infanta of Spain.—*Strutt*.

MASTELLETTA (John Andrew), an Italian painter, born at Bologna in 1577. He was instructed in the school of Caracci, and afterwards studied the works of Parmesan. But employing black more than any other colour, he thereby lessened the value of his works. Being of a melancholy turn, he entered into a monastery where he died.—*De Piles*.

MATSYS (Quintin), a Flemish

historical painter, born at Antwerp in 1450, and died in 1520, aged 79. He followed the trade of a blacksmith or farrier for several years, at least till he was in his twentieth year. Houbraken, and other authors, vary in their accounts of the cause of his quitting his first occupation, and attaching himself to the art of painting. Whatever may have been his motive, it is certain that he appears to have had an uncommon talent; his manner was singular, not resembling that of any other master; and his pictures were strongly coloured and carefully finished, though somewhat dry and hard. By many competent judges it was believed, when they observed the strength of expression in some of his compositions, that if he had studied in Italy to acquire some knowledge of the antiques, and the great masters of the Roman school, he would have proved one of the most eminent painters of the Low Countries. But he only imitated ordinary life, and seemed more inclined, or at least more qualified, to imitate the defects than the beauties of nature. Some historical compositions of this master deserve commendation, particularly a Descent from the Cross, which is in the cathedral at Antwerp, justly admired for the spirit, skill, and delicacy of the whole. But the most remarkable and best known picture of Matsys, is that of the Two Misers, in the gallery at Windsor. His son, John Matsys was also an eminent artist.—*Houb., Pilk.*

MAZZA (Damiano), an Italian historical painter. Italian historians are silent as to the circumstances of the birth and death of this artist. He was born at Padua, in which city he was taught the rudiments of painting; but he travelled to Venice, and placed himself as a disciple with Titian, whose manner he carefully



studied, and imitated it with very great success. Having in a few years sufficiently improved himself under that incomparable master, he returned to Padua, and was employed to paint the history of the Rape of Ganymede; which subject he executed with such elegance of taste, and with so charming a tint of colour, that it might deservedly be taken for the composition and hand of Titian. However, the art of painting was too soon deprived of one of its greatest ornaments, by the untimely death of Damiano Mazza, who happened to be cut off in the flower of his age, at a time also when there was a general expectation of his being equal to any of the greatest masters of Italy.—*Vas., Pilek.*

**MAZILENE** (Peter), a sculptor of Rouen, born 1632, and died in 1709, aged 76. He was a member of the French academy of sculpture and painting. His principal works are in the gardens of Versailles.—*D'Argenville.*

**MAZZUOLO**, called **PARMEGIANO** (Francesco), a celebrated Italian historical painter and engraver, born at Parma in 1504, and died in 1540, aged 36. He was instructed in the art of painting by two of his relations, and by the vivacity and readiness of his wit made great proficiency in the art. He visited Rome at an early age, and studied the works of Raffaele, Michel Angelo, and other eminent artists. His invention was ready, his attitudes were graceful, and his heads had a peculiar fine finish; and it is visible he endeavoured more to please in this way, than by the just expression of his subject. The taste of Parmegiano was excellent, but it led him more to imitate the effects than the principles of his masters; with less comprehension than ardour, he adopted the grace of Raffaele, the

contrast of Michel Angelo, and the harmony of Correggio, without adverting that they were founded on propriety, energy, and grandeur of conception. He reduced nature to a habit which he contracted, graceful, it is true, but it was his own, and sunk into what is called manner. He was an admirable engraver, and etched most of his designs himself. He was the first inventor of printing in mezzotinto. The most celebrated works of this master are, Cupid scooping his bow, with two infants at his feet, the one laughing and the other crying; the Madonna with the Infant, St. John and St. Catherine, and the head of St. Zachariah, in the fore-ground.—*Vas., De Piles.*

**MAZZUCHELLI** (Peter Francis), an Italian painter, born at Rome in 1571, and died in 1626, aged 55. There are several grand altar-pieces of his painting at Milan. Charles Emanuel, Duke of Savoy, conferred on him the honour of knighthood.—*D'Argenville.*

**MECHAN** (James), a German painter and engraver, born at Leipsic about 1748. He was for some time a pupil of Bernard Rode, at Berlin; and afterwards frequented the academy at Leipsic. He painted history and landscapes, in which he acquired considerable reputation in Germany; but he is more generally known as an engraver. He etched several plates, some of which are from his own designs; and engraved a variety of views in Italy in aquatinta. He handled the point with considerable dexterity.—*Strutt.*

**MECHELN** (Israel Van, father and son). It was for some time supposed that the various prints attributed to Israel Van Mecheln, were the works of one and the same person; but on account of the great difference observable in their style,

as well as from the dates inscribed on some of them, M. Heineken, and others, have very reasonably concluded, that both the father and the son practised engraving. Israel Van Mecheln the Elder, is stated by M. Hulen, to have been born at Mecheln, a village near Bocholt, a small town in the bishopric of Munster, in Westphalia, about the year 1424. He is regarded as one of the earliest engravers of whom we have any account, and was a contemporary of Martin Schoen. That he was not a disciple of Schoen is evident from the total difference in their style. It has not been found practicable to distinguish precisely the prints of the elder Mecheln from those of his son, but it may be naturally concluded, that the ruder part of them, in point of design and execution, should be ascribed to the father. M. Heineken estimates the number of their prints at about two hundred and fifty.—*Strutt.*

**MEDICIS** (Pietro), an Italian historical painter, born at Florence in 1586, and died in 1648, aged 62. He was descended from the illustrious family of that name at Florence. He was a disciple of Cigoli, and had a pleasing manner of colouring, a correctness of outline, and an expression that was very natural.—*Pilk.*

**MEDINA** (Sir John), a Flemish painter, born at Brussels in 1660, and died in 1711, aged 51. He was a disciple of Du Chatel; but he studied the works of Rubens, and made that eminent master his model. He visited England in 1686, and met with considerable encouragement during his stay in London. By the favour of the Earl of Leven, who procured for him a subscription of five hundred pounds, he was at last induced to visit Scotland, where he painted the portraits of the principal nobility. By order

of the Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the gallery at Florence, among the most memorable artists. He was the last person who was knighted in Scotland before the union of the two kingdoms.—*De Piles, Pilk.*

**MEEREN** or **MEER**, called the Old (John Vander), a Dutch landscape painter, born in 1627, and died in 1691, aged 64. It is not mentioned by Houbraken from whom this artist received his instructions in the art of painting. His subjects were sea pieces, and views of the sea and its shores, which he painted with great truth, as he had accustomed himself to sketch every scene after nature. The forms of his trees are easy and natural, his distances well observed, and the whole scenery has a striking effect, by a happy opposition of lights and shadows. He perfectly understood the construction of ships, and had competent skill to represent their natural appearance in all their different positions; so that his compositions in that style of painting were held in much estimation. The figures which he inserted in his landscapes were well designed; and though they might be said to want elegance, yet they were placed with judgment, and well adapted to their situations. He also painted battles, in such a style as met with approbation; as they showed good composition, were touched with spirit, and had a great deal of transparence in the colouring. The principal fault imputed to this artist is, that in some of his pictures the back-grounds are a little too blue, and some of his landscapes have a tint that appears rather too yellow.—*Houb., Pilk.*

**MEEREN** or **MEER**, called the Young (John Vander), a Dutch landscape painter, who flourished

about 1608. He was the son of old John Vander Meer, and learned the first rudiments of his art from his father; but being deprived in his youth of his instructor, he became a disciple of Nicholas Berchem, and was accounted the best scholar educated in the school of that master. He applied himself with great assiduity to imitate the delicate style of Berchem; and also took care to study nature with an equal degree of attention. He painted landscapes after the manner of his master; and his usual subjects are cottages, with peasants at their rural occupations and diversions, or tending flocks of sheep and goats; which are excellently designed, drawn with correctness, and delicately finished. His skies, trees, and figures, are in a good taste; and his grounds are diversified and broken with abundance of judgment and skill; but it is observed of him, that he very rarely introduced cows, horses, or any other species of animals, except goats and sheep; the latter of which he so highly finished, that one would imagine the wool might be felt by the softness of its appearance. His touch is scarce perceptible, and yet the colours are admirably united. His genuine works bear a very high price, and are esteemed even in Italy, where they are admitted into the best collections; but the scarcity of them has occasioned many inferior copies after his works to be passed on the undiscerning for real originals.—*Houb., Sandrart, Pilk.*

**MEIL** (John William), a German engraver, who flourished 1742. He chiefly resided at Berlin, where he was for some time employed in engraving vignettes and book ornaments, from his own designs. He has engraved a great number of plates, in a neat spirited style, in

which he appears to have been emulous of imitating the charming works of Della Bella, in which he has not been entirely unsuccessful.—*Strutt.*

**MELDER** (Gerard), a Dutch miniature painter, born at Amsterdam, in 1693, and died in 1740, aged 47. He is accounted one of the best artists in that style of painting; he designed well, his composition is agreeable, and his colouring beautiful and true. He painted in enamel as well as in water colours; but he discontinued that kind of work, from an apprehension that it would be prejudicial to his sight.—*Sandrart.*

**MELLAN** (Claude), a French engraver, born at Abbeville in 1601, and died in 1688, aged 87. His engravings are capital, and mostly from his own designs.—*Nouv. Dict. Hist.*

**MELONI** (Francesco Antonio), an Italian engraver, born at Bologna about the year 1670. His first intention was to study painting, for which purpose he became a scholar of Marc Antonio Franceschini, but not succeeding to his wishes, he etched some plates after the designs of that master, which encouraged him to devote himself entirely to engraving.—*Strutt.*

**MEMMI** (Simone), an Italian historical painter, born at Siena in 1285, and died in 1345, aged 60. He was taught the art of painting by Giotto, whose manner he afterwards imitated, and was employed by his master to assist him in the Mosaic paintings, which he undertook for the church of St. Peter, at Rome. He rose into high favour with the Pope, who retained him in his service while he resided at Avignon; and at that court he had the opportunity of painting Petrarch's beloved Laura, which induced that poet to celebrate Memmi in such a manner as to render his name and his

merit universally known. At his return to Siena, he was honoured and caressed by all orders of people, and employed to paint a picture for the cathedral of that city, of which the subject was the Virgin and Child attended by angels. The air and attitude of the Virgin was lovely, and the compositions and ornaments were in a grand style. He finished many excellent portraits of the pope, the cardinals, and the most illustrious persons of that age, among which were the portraits of Petrarch and Laura; and as he spent a great part of his life at Florence, a great number of the historical works of Memmi are in the churches of that city. The greatest excellence of this master consisted in his fresco painting; and Vasari testifies, that though he was not a good designer (his principal attention being engaged in studying and imitating nature, and painting portraits after the life,) yet the airs of his heads were very good, and his colouring agreeable.—*Vasari, Pilk.*

**MENAGEOT** (Robert), a French engraver, born at Paris in the year 1748. He was for some time a pupil of Boucher, and at first practised painting, but he afterwards devoted himself entirely to engraving. We have several plates by him executed in the dotted manner, some of which were engraved for Mr. Boydell during his residence in London.—*Strutt.*

**MENANT** (P.), a French engraver, who flourished at Paris about the year 1715. In conjunction with Raymond, Fonbonne, Scotin, and others, he executed part of the plates of the views of the palace and gardens at Versailles. They are neatly executed, but in a stiff formal style.—*Strutt.*

**MENGES** (Antonio Raphael), a Bohemian painter, born at Auszig,

a town in Bohemia, in 1728, and died in 1779, aged 51. He was a disciple of his father, a painter in miniature and enamel. His father took him at an early age to Rome, where he studied the antiques and the works of Raffaele, and Michel Angelo. Ismael was painter to Augustus III. Elector of Saxony, and King of Poland; and young Raphael enjoyed the same honour; and after a second journey to Rome he was appointed first painter to his sovereign. But the climate of Dresden was unfavourable to his health; or rather the love he had conceived for the capital of the arts was so strong that he could not feel happy elsewhere, and made him consider the disorder of his imagination as a real malady. He obtained permission to visit Rome a third time. He now commenced his career upon a larger scale, and exhibited a Holy Family of his own composition, which was greatly applauded; his inclination was to fix himself in Rome; having married a young woman named Margarita Guazzi, from her he had modelled the head of the Madonna in the Holy Family above mentioned. In this inclination he was overruled by his father, and in a manner obliged to return to Saxony, where he arrived in 1749. Mengs, though married and established as an artist of reputation, was by no means emancipated from the tyranny of his father; and although the king was so gracious as to enlarge his pension, he found his situation rendered so miserable, and his health and spirits so impaired by his father's unkind treatment, that he solicited and obtained the royal leave to return with his wife and an infant daughter to Rome, where he arrived in 1752. He soon recovered his health in this city, and one of the first works he performed

was the copy which he made for the late duke of Northumberland, of Raffaele's School of Athens. He was now in great embarrassment of circumstances, his salary in Dresden having ceased upon the distresses in which king Augustus became involved by the war; he worked for his maintenance at low prices, and with much pains gained a very scanty support, chiefly by painting frescoes. He had made an excursion to Naples, to fulfil a commission he had received from king Augustus, and in that expedition became known to Charles III. of Spain, then king of Naples, who, upon succeeding Ferdinand VI., lost no time in sending for Mengs to Madrid, offering him, through the channel of the minister Roda, then resident in Rome, a very considerable salary. Mengs could not hesitate to accept these liberal proposals, and arrived at Madrid in 1761. He was at first employed in frescoes, and painted the ceiling of the Graces in the king's anti-chamber, the ceiling of the Aurora in the queen's apartment, and the altar of the king's private oratory, on the subject of the Nativity. Amongst several easel pictures, his composition of the Dead Christ, with the Mother, St. John, Mary Magdalen, and other attendant characters, is the most considerable of this group; the figure of St. John is far the most impassioned production of this master. He had left his wife and family at Rome; oppressed with melancholy, and threatened by the appearance of a consumption, he found it necessary to betake himself without loss of time to the more friendly climate of Rome, to which the king, with his usual benignity, acceded. His infirmity constrained him to halt at Monaco, where he began to recover, and during his convalescence, painted his

celebrated picture of the Nativity; in this piece the light is managed in the way of Correggio's *Noche*, and as a security against injury, its royal possessor has covered it with a magnificent glass; amongst the shepherds the painter has inserted his own portrait. He enjoyed his pension as first painter to the king of Spain, and prolonged his stay in Italy as long as he could, and was at last obliged to comply with the pressing orders of his majesty. Upon his return to Madrid, the king received him with his accustomed condescension, accepted his excuses, and continued him in his pay and employ. He now composed the ceiling of the great saloon of the palace at Madrid, in which he has described the Apotheosis of the Emperor Trajan; a subject selected with judgment, and executed in a style of grand display. After a residence of two years in Spain, he perceived it was a climate in which he could no longer exist; and he for the last time quitted Madrid, and repaired to Rome with plenary indulgence and an augmented stipend from his munificent master. He now flattered himself that he should at last enjoy a state of happiness; but he had scarcely returned to Rome, when he had the misfortune to lose his wife. The melancholy in which he became involved by this event, and the change of habits thereby entailed upon him, brought upon him his old disorders, and superadded many new ones; in this state of desperation, he put himself into the hands of an ignorant empiric, by following whose medicines he shortly ended his days. It must be left to time to establish the reputation of this celebrated artist. His partisans, at the head of whom was the celebrated Winckelman, place him on an equality with Raffaele,

and even attribute to him superior qualifications. Artists whose minds have been cultivated, and whose talents should give weight to their judgment, assign him an honourable place amongst celebrated painters; other persons, artists too, will hardly acknowledge that he possessed any distinguished talents. His fame was too great not to excite envy: indeed many men are weak enough to detract from the distinctions acquired by merit, whilst the possessors are living, and sometimes even after they are dead. It may perhaps be said, that no artist possessed more sublime principles in the art, and it is hardly possible that grand principles should not have an influence on the performances. His prudence has been termed coldness by the amateurs of extravagant compositions: but if all his pieces have been the result of deep reflection, they must have been improperly judged of, as works of art are generally considered without reflection. He has been censured for a diminutive style, which seemed to arise from his previous application to miniature-painting: he is accused also of a dryness of manner, a fault which he is said to have perceived in himself, and to have corrected. It is pretended that, in many of his works, his finishing had the effect of enamelling; and Pompeo Battoni used to say, that Mengs' pictures would serve for looking-glasses. But admitting that he had all these defects, it may nevertheless be true that he was an artist of extraordinary merit; because even considerable defects may be overbalanced by striking beauties, and because those that are attributed to him belong only to the secondary parts, as the handling of the art; and that he possessed the essential qualities, and the powers of imagination. The faults of eminent men afford a consolation to the

malignity of their contemporaries; posterity forgives them, and scarcely condescends to notice them: it seeks after perfections only, which is the constant object of its attention. The ill-treatment of an artist by his contemporaries gives an important lesson to those who succeed him. The interview between Augustus and Cleopatra, by Mengs, is engraved in mezzotinto. History writing, while Janus dictates, a picture of the Vatican; and the Virgin holding the Infant Jesus, were engraved by Dom. Cunego; a St. John and a Magdalen, were engraved by Salvador Carmona; and the Noli me Tangere, at Oxford, by Sherwin. — *Azara, Cumberland's Anecdotes of Spanish Painters, Plk.*

MERCIER (Philip), a German painter, born at Berlin in 1689, and died in 1760, aged 71. He was brought up in the academy at Berlin, and after visiting France and Italy, he went to Hanover, where he painted the portrait of prince Frederick, which he brought with him to England, and when his royal highness came over Mercier was appointed his painter, became a favourite, and by the prince's order drew several of the royal family, particularly the three eldest princesses, which were engraved in mezzotinto, by J. Simion. *Strutt.*

MERIAN (Maria Sibylla), a German paintress, born at Frankfort in 1647, and died in 1717, aged 70. She was a disciple of Abraham Mignon, from whom she learned great neatness of handling and delicacy of colour. Her genius led her to paint reptiles, flowers, and insects, which she designed after nature, and studied every object with a most curious and inquisitive observation, which added greatly to her reputation. She frequently painted her subjects in water-colours on vellum, and finished an astonishing number of designs, as she

was equally indefatigable in her work and in her inquiries into the curiosities of nature. She drew the flies and caterpillars, in all the variety of changes and forms in which they successively appear, from their reptile and quiescent, to their winged state, and also drew frogs, toads, serpents, ants, and spiders, after nature, with extraordinary exactness and truth. She even undertook a voyage to Surinam, to paint those insects and reptiles which were peculiar to that climate, and on her return to her own country published two volumes of engravings after her designs, which were well known to the curious.—*Moreri, Pilk.*

MERIAN (Matthew), the Elder, an eminent designer and engraver, born at Basle in 1593. Having discovered an early disposition for the art, he was sent to Zurich, and placed under the tuition of D. Meyer, a glass painter and engraver, with whom he studied four years, and in that time had already acquired some celebrity. On leaving that master he went to Frankfort, where he formed an intimacy with Theodore de Bry, and improved his talent by the instruction and advice of that able master, whose daughter he married. He was at this time employed in engraving his topographical plates of the views in the environs of Heidelberg, Stutgard, Schwalbach, &c., which he afterwards published at Frankfort, and which are the best of his works. They are etched from his own designs, in a slight free style, and finished with the graver, and give a perfect idea of the places they represent, though without much taste in the execution. He has the credit of having been the instructor of the estimable Hollar.—*Strutt.*

MERIAN, (Matthew), the Younger. He was the son of the foregoing artist, born at Basle in 1621.

He was successively the scholar of Sandrart, Rubens, and Vandyck. He painted history and portraits, and is mentioned by Fuseli, his countryman, as a very reputable artist. Of his historical works, that author particularly notices the Martyrdom of St. Lawrence, in the dome at Bamberg. He was a tolerably correct designer, and his colouring partook of the vigour of the French school. As a portrait painter he was employed by the most distinguished personages in Germany. He was also an engraver, and is supposed to have been in England about the year 1640, as there is an emblematical frontispiece by him, with the portrait of Dr. Donne, prefixed to his sermons, published in that year.—*Walpole, Fuseli.*

METELLI (Augustin), an Italian painter, born at Bologna in 1609, and died in 1660, aged 51. He excelled in painting perspective and architecture; and in conjunction with Michel Angelo Colonna, produced several great works. They were both employed by Philip IV. of Spain.—*D'Argenville, Felibien.*

METRODORUS, a famous painter and philosopher, flourished before Christ 171. He was sent by the Athenians to Paulus Æmilius, who, after the defeat of Perseus, had demanded a painter and philosopher; the former to paint his temples, the latter to instruct his children. Metrodorus gave him satisfaction in both capacities.—*Stanley, Biog. Laertius.*

METZU (Gabriel), a Dutch painter, born at Leyden in 1615, and died in 1658, aged 43. His subjects were women selling fish, fowls, or flesh; sick persons attended by the doctor; chemists in their laboratories; dead game; painters' rooms, shops, and drawing schools hung

with prints and pictures, all which subjects he composed well, and finished with extreme neatness, as he likewise did his portraits. The pictures of Metzú are eminently harmonious, less from opposition of colours and their contrast, than the skilful gradation of their tone. His touch, large without being laboured, with as much delicacy as that of Mieris, has the facility of Vandyck, whom he approaches in the drawing of his heads and hands. The masters whom he chose for his models were, Gerard Douw and Mieris: those he endeavoured to imitate, as well in the style of composition as in their colouring; yet there is a remarkable difference in the touch and pencilling, which readily distinguishes the works of those painters from the works of Metzú.—*Houb., Pílk.*

**MEULEN** (Anthony Francis Vander), a celebrated Dutch painter of battles, sieges, &c., born at Brussels in 1634, and died in 1690, aged 56. He was a disciple of Peter Snayer's, a battle-painter of considerable note, by whose instructions his improvement was so rapid that several of his performances, while he studied in that school, might pass for good pictures. While he followed his profession at Brussels, some of his compositions happened to be carried to Paris, and were shown to M. Colbert. That great minister soon discerned the abilities of Vander Meulen, and by his generous offers induced him to leave his native city and settle at Paris, where he was employed by Louis XIV., and had an appointment of two thousand livres pension, beside being paid for his work. He attended that enterprising monarch in most of his expeditions in the field, and designed on the spot the sieges, attacks, encampments, and marches of the

king's armies, also the views of those cities and towns remarkable by any degree of success, and from those sketches he composed the paintings which were intended to perpetuate the remembrance of those military exploits. His imitations of nature were exact and faithful; his colouring is excellent; and in his landscapes, the skies and distances are clear, and exceedingly natural; and although his figures are dressed in the fashion of the times, yet they are so well designed, and grouped with so much judgment, that his pictures have always a striking effect. His design is generally correct, his touch free and full of spirit, and in the distribution of his lights and shadows there appears so good an understanding that the eye of the spectator is constantly pleased and entertained. If the works of Vander Meulen have not the spirit and fire of Burgognone and Parocel, they are perhaps more engaging; nor could any painter excel him in describing the various motions, actions, and attitudes of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance. The principal works of this master are at Versailles and Marli, but many of his easel-pictures are dispersed through England, France, and Flanders.—*Van Mander, Pílk.*

**MEUSNER** (Philip), a French painter, born at Paris in 1655, and died in 1734, aged 79. He was a member of the French academy, and patronised by Louis XIV. and XV. His subjects were architecture, and views in perspective, painted in a fine manner.—*D'Argenville.*

**MEYER** (Dietrich), a Swiss painter and engraver, born at Zurich in 1571. He painted portraits and history with some reputation. He engraved a set of portraits of illustrious personages of Switzerland,



which are neatly executed, and with a free bold stroke.—*Strutt*.

MEYER (Conrad). This artist was the younger son of Dietrich Meyer, born at Zurich in 1618. After receiving some instructions from his father, he went to Frankfort, where he became a scholar of Matthew Merian. He painted a few historical subjects, and was more employed in portraits, which are said to be designed with energy and spirit, and well coloured. As an engraver he may be considered as one of the most laborious artists of his time, and the number of his prints is very considerable. Caspar Fuesslin, who had endeavoured to collect an entire set of them, had got upwards of nine hundred, without being nearly complete.—*Strutt*.

MEYER (Felix), a German painter, born at Winterthur in 1653, and died in 1713, aged 60. He was a disciple of Ermels, a good landscape painter, whose manner he entirely followed. He travelled to Italy, but the climate not agreeing with his constitution, he returned to Switzerland, where there are materials to aid the imagination and improve the taste of an artist, by the infinite variety of prospects of plains, mountains, craggy rocks and precipices, rivers and falls of water, sufficient to furnish the fancy of a painter with subjects for future compositions. As he was indefatigable in surveying all the beauty, the wildness, and magnificence of nature in those romantic scenes, he made a multitude of noble designs, which procured him very high reputation, and supplied his own demands in an ample manner. He acquired an extraordinary freedom of hand, and a singular readiness of execution, of which he gave a remarkable proof at the abbey of St. Florian, in Austria, where he happened to stop in his travels. The

abbot being desirous to have two grand apartments painted in fresco, and having consulted another artist about it, who seemed very dilatory, applied to Meyer for his advice, in what manner he would have it executed. Meyer for a few minutes viewed and considered the place, and then taking a long stick, to which he fastened a piece of charcoal, he immediately began to design, saying, "Here I would have a tree;" which he marked out as quick as possible; "at the remote distance I would represent a forest, thus: here a fall of water, tumbling from great rocks, and so on." As fast as he spoke he designed, and deprived the abbot of the power of expressing his approbation, so much was he lost in astonishment, to see a design with such elegance and taste, executed even without any time allowed for reflection. At the abbot's request, Meyer undertook to finish the design: the other painter was dismissed, and the whole work was completed in one summer. This adventure spread his reputation through all Germany, and he was afterwards continually employed by the first princes and nobility of Europe. As he was not expert in painting figures, those which he inserted in his own pictures being very indifferent, such of his landscapes as were supplied with figures by Roos or Rugendas are accounted most estimable.—*Descamps, Pilk*.

MEYERING (Albert), a Dutch painter, born at Amsterdam in 1645, and died in 1714, aged 69. He was instructed in the art of painting by his father, Frederick Meyering, an artist of considerable knowledge in his profession. He went to Paris, where he continued some years, finding little encouragement, and labouring very hard for subsistence; and from thence travelled to Rome,

where he met with his friend John Glauber; they associated together, and visited most of the cities and towns of Italy, making observations in every place on such parts of nature as might be of most use to them in their several performances. After an absence of ten years, he returned to Holland extremely improved, and was immediately employed in several considerable works. In Italy he had acquired a free pencil and a ready manner of painting, which happened to be particularly useful to him, as his designs were usually of a large size, in halls, saloons, and grand apartments, though he often painted easel-pictures, which were excellently handled. His compositions had a very striking effect; his subjects were well disposed, and in some of his pictures he designed an abundance of figures. In general, the grandeur of his taste in the trees and buildings, the richness of many of his ornaments, and a peculiar transparency of the water, gave the eye of every beholder a singular satisfaction.—*Houb., Pikk.*

**MEYERS** (Jeremiah). This artist was born at Tubingen in 1728, and died in 1789, aged 61. He visited England when he was fourteen years of age, and became a pupil of Zinck, who was at that time in great reputation as a miniature-painter and enameller. He was one of the most eminent artists of his time in the particular branch he adopted, and was made miniature-painter to the Queen. Meyers was one of the original members of the Royal Academy at its foundation in 1768.—*Strutt.*

**MEYSSSENS** (John), a Flemish painter and engraver, born at Brussels in 1612. He was first a scholar of Anthony Van Opstal, and afterwards of Nicholas Vander Horst, both obscure artists. He attempted

both historical subjects and portraits, but was particularly successful in the latter, in which he was very generally employed. The greater part of his life was passed in Holland, where he painted the portrait of Henry of Nassau, the Count of Bentheim, and the principal persons of the court. He afterwards resided at Amsterdam, where he carried on an extensive commerce in prints, and engraved many plates from his own designs, as well as after other masters, among which are several portraits of artists. As an engraver, he is not entitled to great celebrity, and his plates are executed in a style very inferior to what might have been expected from his abilities as a painter.—*Strutt.*

**MEYSSSENS** (Cornelius), a Flemish engraver, born at Antwerp about the year 1636. He was the son of John Meyssen, and was instructed in engraving by his father. His principal plates are portraits, many of which are from the designs of his father. They are executed with the graver, in a stiff tasteless style. He also engraved several frontispieces, and other book ornaments.—*Strutt.*

**MEYSSONIER** (Justus Aurelius). This artist was born at Turin in 1695, and is mentioned by Bassan as a painter, a sculptor, an architect, a goldsmith, and an engraver. He chiefly resided at Paris, where he was made goldsmith to the king, and was appointed first designer in his cabinet. He etched some plates of ornaments, &c., and left a great number of architectural drawings and designs for goldsmiths, several of which were afterwards engraved by Huquier.—*Strutt.*

**MIEL**, called **GIOVANNI DELLA VITE** (Jan), a Flemish painter, born at Brussels in 1599, and died in 1664, aged 65. He was a disciple of Gerard Segers, in whose

school he made a distinguished figure. After quitting that artist, he went to Italy, to improve himself in the taste of design, and to obtain a more extensive knowledge of the several branches of his art. At Rome he particularly studied and copied the works of the Caracci and Correggio, and was admitted into the academy of Andrea Sacchi, where he gave such evident proofs of extraordinary merit and genius, that he was invited by Andrea to assist him in a grand design which he had already begun. But Miel, through some disgust, rejected those elevated subjects which had at first engaged his attention, refused the friendly proposal of Sacchi, and chose to imitate the style of Bamboccio, as having more of that nature which pleased his own imagination. His subjects were huntings, carnivals, gypsies, beggars, pastoral scenes, and conversations: of those he composed his easel-pictures, which are the finest of his performances. He, however, sometimes painted history in a large size, in fresco and in oil, which, though they seem to want elevation of design, and a greater degree of grace in the heads, yet appears superior to what might be expected from a painter of such low subjects as he generally was fond of representing. His pictures of huntings are particularly admired, the figures and animals of every species being designed with uncommon spirit, nature, and truth. The transparence of his colouring, and the clear tints of his skies, enliven his compositions; nor are his paintings in any degree inferior to those of Bamboccio, either in their force or lustre. His large works are not to be so much commended for the goodness of the design as for the expression and colouring; but it is in his small pieces that the pencil of Miel appears in its greatest delicacy

and beauty. The duke of Savoy invited Miel to his court, and appointed him his principal painter; he likewise honoured him with the order of St. Mauritius, and made him a present of a cross set with diamonds of great value, as a particular mark of his esteem. His best pictures are in the imperial cabinet at Vienna; and at Turin, in a grand saloon, are several of his noblest performances. They represent the chase of various animals in different views; some pursued, others killed, and the huntsmen returning from the sport.—*Sandart, Pikk.*

~~X~~MIERIS, called the OLD (Francis), a Dutch painter of portraits, conversations, &c., born at Leyden in 1635, and died in 1681, aged 46. He received his first instructions from Abraham Toorne Vliet, one of the best designers of the Low Countries; he afterwards became a disciple of Gerard Douw. In a short time he far surpassed all his companions, and his master called him the "Prince of his Disciples." But as he seemed still eager to improve himself in pencilling, he went for a short time to study with Adrian Vanden Tempel, till he found his expectations not answered, and then he returned to Gerard Douw, whose taste and genius corresponded more nearly with his own; and he continued with him till he wanted no farther improvement, except to study after nature. He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, and the same transparence that characterises the paintings of Douw. But he is allowed to be superior to that master in many respects, being more delicate and extensive in his design, and more correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freshness and force. His

manner of painting skies, velvets, stuffs, or carpets, was so singular, that the different kinds and fabric of any of them might easily be distinguished. His pictures are rarely to be seen, and as rarely to be sold; and when they are, the purchase is extremely high, their intrinsic value being so incontestibly great. Besides portraits, his general subjects were conversations, persons performing on musical instruments, patients attended by the apothecary or doctor, chemists at work, mercers' shops, and such like; and the usual valuation he set on his pictures was estimated at the rate of a ducat an hour. The finest portrait of this master's hand is that which he painted for the wife of Cornelius Plaats, which is still preserved in the family, although great sums have been offered for it. In the possession of the same gentleman was another picture of Mieris, representing a lady fainting, and a physician applying the remedies to relieve her. For that performance he was paid (at his usual rate of a ducat an hour) so much money as amounted to fifteen hundred florins, when the picture was finished. The grand duke of Tuscany wished to purchase it, and offered three thousand florins for it, but the offer was not accepted. However, that prince procured several of his pictures, and they are, at this day, an ornament to the Florentine collection. One of the most curious of them is a girl holding a candle in her hand, and it is accounted inestimable.—*Houb., Pikk.*

**MIERIS**, called the **YOUNG** (William), a Dutch painter, born at Leyden in 1662, and died in 1747, aged 85. He was the son and disciple of Francis Mieris, and during the life of his father made a remarkable progress; but, by being deprived of his protector when he was

only nineteen years of age, he followed nature as the most unerring guide, and by studying with diligence and judgment to imitate her, he approached near to the merit of his father. At first he took his subjects from private life, in the manner of Francis, such as tradesmen in their shops, or a peasant selling vegetables and fruits, and sometimes a woman looking out at a window, all which he copied minutely after nature; nor did he paint a single object without his model. One of his first attempts was a picture representing a woman feeding her child, and another standing by encouraging it to eat; the father sits by the fire, attentive to the actions of other children, and the chamber is neatly furnished. The whole is finished with the most exquisite art and delicacy, and that single picture established his reputation. Having observed the compositions of Gerard Lairesse, and other great historical painters with singular delight, he attempted to design subjects in that style, and began with the story of Rinaldo sleeping on the lap of Armida, surrounded with the Loves and Graces. That work proved a new addition to the fame of this celebrated master, being sold for a very great price; and it was so highly admired, that he was prevailed on to repeat the same subject for three other persons of distinction, though in every picture he took care to make some small alteration. This master also painted landscapes and animals with equal truth and neatness, and modelled in clay and wax in so sharp and accurate a manner, that he might justly be ranked among the most eminent sculptors. In the delicate finishing of his works he imitated his father, as he likewise did in the lustre, harmony, and truth of his paintings; but they are not equal in respect of

design or of the striking effect, nor is his touch so very exquisite as that of his father. The works of the Old Mieris are better composed, the figures are better grouped, and they have less confusion; yet the Younger Mieris is acknowledged to be an artist of extraordinary merit, although inferior to his father, who has scarcely his equal.—*Houb., Pilk.*

**MIERIS**, called the **YOUNG FRANCIS** (Francis), a Dutch painter, born at Leyden about 1689. He learned the art from his father, William Mieris, whose manner he always imitated; he chose the same subjects, and endeavoured to resemble him in his colouring and pencil. But with all his industry, he proved far inferior to him; and most of those pictures, which at the public sales are said to be of the younger Mieris, and many also in private collections, ascribed to the elder Francis, or William, are perhaps originally painted by this master, who was inferior to both, or are only his copies after the works of those eminent painters, as he spent abundance of his time in copying their performances.—*Houb., Pilk.*

**MIGER** (Simon Charles), a French engraver, born at Paris about the year 1746. He was a pupil of Charles Nicholas Cochin, the younger, and has engraved several plates of historical subjects and portraits, in a neat clear style. He was a member of the French Academy. The following are some of his most approved plates:—*Hercules strangling Anteus, after Voiriot*, engraved for his reception into the Academy, 1777; *The Flaying of Marsyas, after C. Vanloo*, his other reception plate; *Hercules and Omphale, after Dumont*; *The Rape of Europa, after Halle*; *A View of the Coast near Civita Vecchia, after Vernet*.—*Strutt.*

**MIGNARD**, of **AVIGNON**, (Nicholas), a French historical painter, born at Troyes in 1608, and died in 1668, aged 60. He received his first instructions in the art of painting from the best painter in his native city; and to increase his knowledge, he studied after those antiques which were at Fontainebleau, and also after the paintings of Primaticcio and Rosso, which were preserved in that palace. He travelled to Rome, having first made some stay at Avignon, where he fell in love with a young woman, whom he married on his return from Italy, on which account he was called Mignard of Avignon. He resided two years at Rome, and was much assisted in his observations and practice by the concurrent advice of Fresnoy and his brother, Peter Mignard. He painted a great number of portraits; but his inclination prompted him more strongly to historical compositions, and particularly to poetic subjects. He had propriety of invention, without much fire of imagination, though he compensated in some degree for that defect by the correctness and neatness of his pictures. His colouring was agreeable, his carnations were lively, his ideas sometimes elevated, and abundance of union and harmony appeared in his works. He was sent for to court by the king, and was employed in several grand works. At the time of his death he was Director of the Royal Academy.—*D'Argenville, De Piles, Pilk.*

**MIGNARD**, called the **ROMAN**, (Peter), a French portrait painter, born at Troyes in 1610, and died in 1695, aged 85. He was a disciple of Vouet, but having an opportunity of seeing some capital paintings of the Italian masters, he quitted the school of Vouet, and went to Rome, to study after Raffaele, Michel Angelo

Buonarotti, and Annibale Caracci, and endeavoured to transfuse into his own compositions whatever appeared to him excellent in each of those artists. He studied with his brother Nicholas at Rome, and by having spent in that city twenty-two years, and also by his manner of designing, so much in the Italian school, he was distinguished by the name of *The Roman*. He was generally allowed to have a greater capacity than Nicholas, and in several respects to excel him, and had the honour to paint the portraits of Urban VIII. and Alexander VII., besides many of the nobility at Rome; and being invited to Paris by Louis XIV., he returned through Tuscany, Modena, and Parma, and was so far distinguished by the princes of those several cities, that he painted the portraits of themselves and their illustrious families. In France his patron Louis sat to him ten times for his portrait, and had such a respect for his talents and accomplishments that he ennobled him; and after the death of Le Brun, appointed him principal painter and director of manufactories. The colouring of this master was in general good; he was rich in his composition, and those paintings which are at St. Cloud, suffice to show the extent of his abilities.—*D'Argenville, Pilk.*

MIGNON (Abraham), a German painter of flowers, fruit, and insects, born at Frankfurt in 1639, and died in 1679, aged 40. He was a disciple of James Murel, a flower-painter in that city, who took Mignon into his house, and instructed him in the art, till he was seventeen years of age; having observed an uncommon capacity in Mignon, and therefore he took him along with him to Holland, where he placed him as a disciple with David de Heem, whose manner he laboured to imitate,

and ever afterwards adhered to it, only adding daily to his improvement, by studying nature with a most exact and curious observation. When we consider the paintings of Mignon, we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect resemblance of nature visible in his performances; and in his selection of flowers, fruits, and insects, of which his subjects were generally composed, he has shown an uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured.—*Des., Pilk.*

MILANI (Mario), an Italian painter, born at Cortona about 1678. He was a disciple of Camillo Gabrielli, who had been a disciple of Pietro da Cortona, and became a considerable painter. When he quitted the school of Camillo, he applied himself diligently to study perspective, and made designs after the most magnificent buildings, ancient and modern, that merited his attention in Pisa and other cities of Italy. Those he applied occasionally in his own compositions, and gained great reputation by the truth and grandeur of the architecture which he introduced into his paintings. His figures were designed in an elegant style: but he seemed to borrow too many hints from the works of Pietro da Cortona, so as to be accounted a plagiarist in that respect. His colouring was in good taste: his disposition was esteemed judicious; his perspective remarkably fine; and he had a great deal of union and harmony. The best work of this master is in the church of St. Matthew, at Pisa; it is a ceiling, the composition of which is noble, and has a fine effect; the disposition of the several groups is extremely good, and the architecture is excellent.—*Vas., Pilk.*

**MILE**, or **MILLE** (Francesco), a Flemish landscape painter, born at Antwerp in 1644, and died in 1680, aged 36. He was a disciple of Laurentius Franck, with whom he studied industriously, and in a few years became equal to his master. This artist was remarkable for having a most tenacious memory, so that whatever scene, building, ruin, or river, he observed in nature, or whatever designs of any other master engaged his attention, they became ever after so strongly impressed on his memory that he never forgot them. But what was more extraordinary, he could readily recollect the shape and form of any particular cloud, or those tints in the skies, and evanescent beauties, which pleased his eye and imagination; so as to represent them at any distance of time, with all the truth and force of nature. He travelled through England, Holland, and France; and in each country left sufficient evidence of his excellency in the art. His landscapes show that he made Poussin his model, most of them being designed in the style of that master; and he adorned them with figures elegantly designed and disposed judiciously. His favourite study was heroic landscape, like that of Nicolo Poussin; and whatever historical subject he represented, he took pains to adapt the scenes of his landscapes to it with great skill and propriety. His pencil is light, his tone of colour often agreeable, and his manner exceedingly pleasant; but his pictures generally have no great effect, as they have not a proper body of light, or at least the light is so managed, that they usually appear too brown, or too much of one colour. This young artist was poisoned in the prime of his life by some of his own profession, who envied his merit.—*Sand., Pikh.*

**MILLER** (Andrew). This artist

was a native of Ireland, and flourished about the year 1740. He resided at Dublin, and engraved several portraits in mezzotinto, which are by no means deficient in merit. The following are his most admired portraits:—Dean Swift, 1743; Robert Boyle, Philosopher; Charles Lucas, M. D. of Dublin; Robert Jocelyn, Lord of Newport, Chancellor of Ireland, 1747; Josiah Hort, Archbishop of Tuam; Eaton Stannard, Recorder of Dublin; Joseph Baudin, Painter; Joseph Miller, Actor, in the character of Teague, &c.—*Strutt.*

**MILLER** (J.) an English engraver, who flourished about the year 1760. He engraved a variety of prints, chiefly portraits, which possess considerable merit. The following are a few of his best prints:—King George III.; Queen Charlotte; Jeffery, Lord Amherst; George Bridges Rodney, Lord Rodney; Charles Townsend, Chancellor of the Exchequer; Thomas Gray, Poet; Charles Churchill, Poet; Sir John Vanbrugh; John Wilks, M. P., and Chamberlain of London.—*Strutt.*

**MINDERHOUT** (Giles), a Flemish painter, born at Antwerp about the year 1637. The Flemish writers are silent respecting the instructor of this artist; but they assert that he was admitted into the Society of Painters in that city, in 1662. His subjects were sea-ports and harbours, with a great number of vessels and figures, especially the prospects of different ports in the Netherlands; but he often painted views of Antwerp and Bruges. He took a singular delight in studying the construction of all kinds of shipping, as the drawing and design of all the vessels he painted appear to be copied from nature with great precision.—*Houb., Pikh.*

**MIREVELT** (Michael Janson),

a Flemish portrait painter, born at Delft in 1568, and died in 1641, aged 73. He was a disciple of Anthony Blochlandt; at first he was much attached to painting of historical subjects; but finding a continual demand for portraits, he gradually discontinued the former, and adhered to the latter. He studied and imitated nature exactly, gave a strong resemblance to his portraits, finished them highly, and designed them in a good taste. His pencil is free, his touch has abundance of neatness, and the merit of his performances had so effectually spread his reputation, that he was invited to the court of London, by King Charles I.; though, as the plague raged at that time through all parts of London and its environs, he was prevented from accepting an offer which was so much to his honour and his interest. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague, to paint the portraits of some of the Princes of Nassau, by whom he was exceedingly esteemed. It may readily be conjectured, that the works of Mirevelt must have been extremely admired, when the extraordinary number of his paintings are considered; which, according to Houbraken, amounted to 5000; for the smallest of which he never was paid less than a hundred and fifty guilders, about fifteen pounds sterling; and for those of a larger size, half or whole lengths, his price was proportionably higher.—*Houb., De Piles, Pilk.*

**MIREVELT** (Peter), a Dutch painter, born at Delft in 1696, and died in 1732, aged 36. He was the son of Michael Mirevelt, and imitated the style of his father in his manner of design, in his style of colouring, and in the delicacy of

his pencil he exactly resembled his father; and by the best judges of that time he was esteemed to be in no degree inferior to him.—*Houb., Pilk.*

**MITELLI** (Agostino), an Italian painter, born at Bologna, in 1609, and died in 1660, aged 51. Although he distinguished himself as a painter of perspective and architectural views, he was not incapable of designing the figure, which, according to Passeri, he studied in the school of the Caracci. When, in conjunction with Michel Angelo Colonna, he painted the decorations of the archiepiscopal palace at Ravenna, he sometimes designed the figures, and sometimes the perspective; but he afterwards devoted himself entirely to the latter. If the works of Mitelli are inferior to those of Il Deltone in vigour and solidity, they charm by the grace and elegance of his choice, and the tender tinting of his colour. His ornaments were always happily appropriated to the character of the edifice he had to embellish, and strictly suited to the solemnity of the temple, the elegance of the saloon, or the splendour of the theatre. In these he was ably supported by the figures of M. A. Colonna, with whom he long worked in conjunction, and formed an intimacy which lasted twenty-four years, and was only terminated by the death of Mitelli. Of their numerous works at Bologna, the most admired are la Capella del Rosario, and the saloon in the Palazzo Caprara. They equally distinguished themselves at Parma, Modena, and Genoa. In 1658, they were invited to the court of Spain by Philip IV., where they ornamented the palaces with some of their finest works, particularly a grand saloon, in which Colonna has introduced his celebrated fable of Pandora.—*Vasari, Cumberland.*



**MITELLI** (Guiseppe Maria), an Italian painter and engraver, born at Bologna in 1634. He was the son of the preceding artist, and after receiving some instruction from his father, he entered the school of Flaminio Torre. He painted history with some reputation, and occasionally introduced the figures into the perspective views of Agostino. There are several of his pictures in the churches at Bologna, of which the most worthy of notice are, S. Rimmiero healing the Sick, in S. Maria della Vita; and Christ taken in the Garden, in the Cappuccini. He was more distinguished as an engraver than a painter, and he etched a great number of plates from his own designs, and after some of the most celebrated of the Italian masters. They are executed in a slight feeble style, and the drawing is generally incorrect. He possessed, however, an inventive genius, and his works are not unworthy of the attention of the curious.—*Vasari*.

**MOELART** (Jacob), a Dutch painter, born at Dort in 1649, and died in 1727, aged 78. He was the disciple of Nicholas Maas, with whom he continued several years. He studied nature with a great deal of care; and acquired the reputation of a good painter, both of history and portrait. Houbraken mentions two historical compositions of Moelart; the one, Pharaoh and his Host drowned in the Red Sea, the other, Moses striking the Rock, both highly esteemed.—*Houb.*, *Pilk*.

**MOITTE** (Peter Stephen), a French engraver, born at Paris in 1722. He was a pupil of P. F. Beaumont, and has engraved several plates of portraits and various subjects, in a neat clear style. His most considerable works were the plates he executed for the Gallery of Dresden, and the cabinet of Count Bruhl.—*Strutt*.

**MOLA**, (Peter Francis), an Italian painter, born at Lugano, in 1609, and died in 1665, aged 56. He was first a disciple of Cesari d'Arpino, and afterwards of Albano, from whose manner he formed a style of his own. He particularly excelled in history and landscape. His most admired work is, Joseph recognised by his Brethren.—*Nouv. Dict. Hist.*

**MOLA** (John Baptist), an Italian painter, born about 1620. He studied in the same school as his brother; and afterwards visited Paris, and became a disciple of Vouet. He excelled in landscape painting, and the foliage of his trees is admirable.—*Ibid*.

**MOLYN** (Peter, the Elder), a Dutch painter of landscapes, &c., born at Haerlem about the year 1600. He painted landscapes in a very pleasing style; his skies and distances are touched with lightness and delicacy, and his foregrounds are enriched with buildings and ruins in a picturesque manner. He executed several spirited etchings; they are after the style of John Vandewelde.—*Strutt*.

**MOLYN**, called **CAVALIERE TEMPESTA** (Peter the Younger), a Dutch painter of storms, shipwrecks, &c., born at Haerlem 1637, and died in 1701, aged 64. He at first imitated the manner of Francis Snyders, and while he continued in his own country he painted huntings of different animals, as large as life, with singular force and success. But he afterwards changed his style, and followed the impulse of his nature to paint tempests, storms at sea, and shipwrecks, with such circumstances as are apt to excite pity and terror; and those subjects he executed in a free, natural, and spirited manner, so as to procure himself the distinction of being

called Peter Tempesta. He travelled through Flanders, to observe the works of the best Flemish artists; and then went to Rome, in order to change his religion from Calvinism to popery, as well as to obtain improvement in his profession of painting. In that city, his merit recommended him to the favour of many of the nobility, for whom he painted his usual subjects of animals and landscapes with the greatest applause. At last he grew rich, was exceedingly caressed, and received the title of Cavaliere. Having spent several years at Rome, he determined to visit Genoa, where the reputation he had already acquired obtained for him a most honourable reception, and as much work as he could possibly execute. There he might have lived in an affluent situation, superior even to his hope, if he had not unhappily grown not only dissolute, but unpardonably vicious. For having fallen in love with a Genoese lady, he left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry her, although it was sufficiently known in Genoa that he had been married at Rome for a considerable time before, and that his wife was then alive, residing in that city. When that objection was urged by the lady and her friends, he was exceedingly mortified, and resolved to have his wife assassinated, to remove that obstruction. A person proper for the villanous purpose was soon engaged; and, to conceal the transaction as much as possible, he wrote an affectionate letter to his wife by that messenger, requesting her to accompany the bearer to Genoa. As she had a real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on the road. Yet, notwithstanding the

secrecy of that scene of cruelty, the affair became suspected, and Tempesta was directly seized, imprisoned, and, after a full conviction, was sentenced to be hanged. But, by the interest and application of the nobility, who regarded him highly for his extraordinary talents, the severity of the sentence was suspended, and he was retained in prison for a great length of time; nor would he probably have ever been released, had it not been effected by a very critical accident; for, when Louis XIV. bombarded Genoa, all the prisons were set open, and Tempesta laid hold of that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nicked-named Pietro Mulier, by which name he was ever after known throughout all Italy. It was observed that the pictures which he painted in prison, where he diligently followed his profession, were accounted more excellent in regard to their taste, composition, and colouring, than any of his preceding performances.—*Vasari, Pilk.*

MOMPERT (Joos), a Dutch landscape painter, born about 1580. He studied after nature, and became a considerable painter of landscapes; his pictures shew a considerable freedom of pencil, and his grounds are frequently well broken; but there is a certain stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished, are much admired. The figures in his landscapes were frequently inserted by Brueghel as also by Teniers, who often retouched those landscapes, and by that means considerably added to their value.—*Houb., Pilk.*

MONAMY (Peter), a painter of sea-pieces, who flourished about 1735.

He was a native of Jersey, and received the first rudiments of drawing from a sign and house-painter on London Bridge. The waves that rolled under his window, taught him more than his master, and fitted him to imitate the turbulence of the ocean. There is a large picture painted by him in Painters'-hall.—*Vertue, Pilk.*

**MONCORNOT** (Balthasar), a French engraver, who flourished about the year 1650. He chiefly resided at Paris, where he followed the business of a printseller. Bassan styles him one of the most indifferent engravers of his country, which is treating him with more severity than he merits. He engraved an almost incredible number of portraits, and a few subjects after Rubens, and other masters.—*Bassan, Strutt.*

**MONNICKS, or MONNIX** (Gerard Van), a Dutch painter, born at the Hague in 1506. He learned the principles of his art in his own country; and having made some progress in design and colouring, he travelled to Italy, and studied the works of the most eminent artists, and at last settled at Rome. He paid particular attention to perspective, and acquired a great degree of elegance in that branch; he likewise studied nature till he distinguished himself in that city as an artist of very great merit. The pope having accidentally seen some of the works of Monnicks, was so exceedingly pleased with them, that he took him into his service, with an honourable appointment, and retained him in his service for thirteen years. At Rome, and through all Italy, his works were universally esteemed, not only for their being well executed, but because they represented the principal palaces, squares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied

exactly; and, in the areas before them, introduced figures employed in different occupations and amusements.—*Houb., Pilk.*

**MONSIGNORI** (Francesco), an Italian painter, born at Verona in 1455, and died in 1519, aged 64. He was a disciple of Andrea Mantegna, at Mantua; and by the recommendation of the Marchese Francesco, he was much employed in that city. Though he did not equal his master in design, he approaches nearer to the modern style; his outline is fuller, his drapery is broader, he is fleshier and softer. He is said to have copied animals to a degree almost incredible. He was excellent in perspective, of which some specimens still exist in the refectory of the Franciscans at Mantua. His brother Girolamo, a Dominican, was a painter of merit, and his copy of the Last Supper of Leonardo da Vinci, in the library of St. Benedetto, is perhaps the best that remains.—*Vas., Pilk.*

**MONT** (Deodate del), a Flemish painter, born at St. Tron in 1581, and died in 1634, aged 53. He was of a noble family, and after receiving instructions in all the branches of polite literature, he became the disciple of Rubens. He lived with him for some time in the closest connection of friendship, and travelled with him to Italy; and by the advantage he derived from so accomplished a companion and director, added to his own studious application, he proved an extraordinary artist. Rubens introduced him to the favour of Duke Albert, and the Infanta Isabella, and they appointed him their principal painter and architect. His style of composition was elevated and grand, his design was correct, and in his colour and pencil he resembled his master. In the church at Notre Dame, at Antwerp, is a Transfigura-

tion, excellently designed and coloured; and in the church of the Jesuits, in the same city, a representation of Christ bearing his Cross: both are by the hand of Del Mont, and are accounted capital performances.—*Houb., Pilk.*

**MONTAGNA** (Benedetto). This artist was a native of Vicenza, and flourished about the year 1500. According to Ridolfi, he painted some pictures for the churches in his native city, which are so much in the style of Giovanni Bellini, that they may be mistaken for the works of that master; he is, however, better known as an engraver than a painter, and though his works are very feeble and imperfect, both in design and execution, they are deserving of notice, as among the earliest specimens of the art in the Venetian states. It is probable that some of the prints of Albert Durer, which were brought to Venice, and the early works of Marc Antonio, who resided some time in that city, might have tempted him to attempt the art, which may be said to have been then in its infancy in Italy, as at that time Marc Antonio had not produced any of his capital works. The prints of Benedetto bear a slight resemblance to the earliest and rudest engravings of Marc Antonio. They are from his own designs, and are usually signed with his name at length; they are now become very scarce.—*Strutt.*

**MONTANINI** (Pietro), an Italian painter, born in 1619, and died in 1689, aged 70. He was a disciple of Ciro Ferri. Yet he did not long adhere to the manner of either of those masters, preferring to study under Salvator Rosa; whose style he imitated with great success. The taste of his landscapes was generally admired; the rocks, situations, torrents, and abrupt precipices, were designed with spirit, and in a grand

style; his figures recommended themselves to the eye by very uncommon correctness, propriety, and elegance; and the whole of his compositions appeared to be greatly in the manner of Salvator.—*Vasari, Sandrart, Pilk.*

**MONTICELLI** (Andrea), an Italian painter, born at Bologna, in 1640, and died in 1716, aged 76. He was a disciple of Agostino Mettelli, and studied with such industry that he was esteemed a good painter; he worked both in oil and distemper. He painted fruit, vases, carpets, flowers, landscapes, perspective, and scenery; and executed that variety of subjects with a free pencil, and very natural colouring.—*Vas., Pilk.*

**MONTICELLI** (Michel Angelo), an Italian painter, born at Bologna about 1678. He learned the principles of his art from Domenico Mario Viani, a Bolognese painter of considerable reputation. His favourite objects were battles and landscapes, which he finished with great mellowness of colour, and a light free touch, usually filling his designs with a number of figures, well designed, and excellently disposed.—*Ibid.*

**MOOR** (Karel de), a celebrated Dutch historical and portrait painter, born at Leyden in 1656, and died in 1738, aged 82. He was at first a disciple of Gerard Douw, with whom he continued for some time; but he afterwards placed himself with Abraham Vanden Tempel. The death of that master disconcerted Moor, and compelled him to return to Leyden from Amsterdam, where he studied for some time with Francis Mieris, and at last went to Dort, to practise with Godfrey Schalcken. At the time he went to the last master, he was superior to him in designing; but he coveted to learn Schalcken's manner of handling.

As soon as M<sup>oor</sup> began to follow his profession, the public in a short time did justice to his extraordinary merit; and he took the most effectual method to establish his reputation, by working with a much stronger desire to acquire fame than to increase his fortune. He painted portraits in a beautiful style, in some of them imitating the taste, dignity, force, and delicacy of *Vandyck*; and in others, he showed the striking effect and spirit of *Rembrandt*. In his female figures, the carnations were tender and soft; and in his historical compositions, the airs of his heads had variety and grace. His draperies are well chosen, elegantly disposed in very natural folds, and appear light, flowing, and unconstrained. His pictures are always neatly and highly finished; he designed them excellently, and grouped the figures of his subjects with great skill. His works were universally admired, and some of the most illustrious princes of Europe seemed solicitous to employ his pencil. The Grand Duke of Tuscany desired to have the portrait of De Moor, painted by himself, to be placed in the Florentine gallery; and, on the receipt of it, that prince sent him, in return, a chain of gold, and a large medal of the same metal. The imperial ambassador, Count *Sinzendorf*, by order of his master, engaged him to paint the portraits of Prince *Eugene*, and the Duke of *Marlborough*, on horseback; and in that performance, the dignity and expression of the figures, and also the attitudes of the horses, appeared so masterly, that it was beheld with admiration, and occasioned many commendatory poems, in elegant Latin verses; and the emperor, on seeing that picture, created De Moor a knight of the empire.—*Descamps, Houb., Pilk.*

**MOORE (Jacob)**, a Scotch landscape painter, who flourished about 1773. He visited Italy at an early age, and practised with considerable reputation. He was employed by the prince *Borghese*, to conduct the alterations which were made in the garden in his villa near the *Porta Pinciana*, executed in imitation of the modern style of gardening now practised in England; these alterations were highly approved of by the prince, who liberally remunerated the artist.—*Edwards.*

**MONTPETIT (Arnaud Vincent)**, a French mechanist and painter, born at *Macon* in 1713, and died at *Paris* in 1800, aged 87. He was bred to the law, but quitted that profession, and applied to the study of mechanics and painting. He invented a plough to be used by two men instead of oxen; also some curious horological machines. In 1759, he discovered a mode of painting called *eludoric*, which consists of supporting a design in water-colours with a coat of oil: on this subject he wrote a *Memoir*. He painted several portraits after this manner, particularly of *Louis XV.* He also discovered a white paint preferable to white lead. In 1753 he began to make machines for the more easy manufacture of wheels for watches; he also made improvements on steam-engines, and in 1779 presented to the academy of sciences observations on iron bridges.\* In 1783 he laid before the king the plan of one, to consist of a single arch, of 400 feet span.—*Nouv. Dict. Hist.*

**MOORTELE (John)**, a Dutch painter of fruit and flowers, born in 1650, and died in 1719, aged 69. He painted those particular subjects in which he delighted in a very exquisite manner; particularly every kind of fruit and flower he studied after nature, and they appeared from

his pencil so fresh, so round, so blooming, and so relieved, that every object seemed to be real nature. Yet, notwithstanding his merit in the delicacy of his touch, and the clearness of his colouring, he did not arrive at such a degree of general excellence as to equal Mignon in fruit, or Van Huysum in flowers.—*Houb., Pilk.*

**MORALES** (called *EL DIVINO*). This admired Spanish painter was born at Badajos, in 1509, and died in 1586, aged 77. He was a scholar of Pedro Campana. From his constantly making choice of devout subjects, and the beauty of his pencil, he acquired the appellation of *El Divino Morales*. His pictures generally represent the head of our Saviour crowned with thorns, or that of the Virgin in grief; and it is said that there are few instances of his having the figure at full length. His heads are of the most amiable and touching character, and are finished with the greatest care, without weakening the force, or diminishing the expression. In this respect, his works bear some resemblance to the highly characteristic heads of Leonardo da Vinci. It must be allowed, however, that he was an artist of a contracted genius, and of a barren invention, never venturing beyond the single delineation of a head, though it will be confessed that in his limited scope he has carried the art to the highest perfection. His *Ecce Homo* exhibits the height of human suffering, borne with more than human complacency; and his *Mater Dolorosa* is the very extremity of sorrow. Some of his pictures are preserved at Cordova and at Seville; and in the chapel of Our Lady of the Soledad; at the convent of the Trinitarians, at Madrid, is a *Santa Veronica*, by his hand. There is also a fine picture of an *Ecce Homo* in the convent of Corpus Christi, in that city.—*Cumberland.*

**MORANDA** (Giovanni Mario), an Italian historical and portrait painter, born at Florence in 1625, and died in 1715, aged 90. He was first a disciple of Sigismund Coccapani; but he quitted that master, to enter himself as a disciple in the academy of Antonio Biliverti. From this master's school he travelled to Rome, and distinguished himself to such a degree, that he was invited to the court of Vienna, by the Emperor Leopold I., where he painted the portrait of that monarch, so like, so lively, and with such a natural relief, that all the imperial family sat to him; and his reputation was so universally established, that most of the princes of Germany solicited to be painted by his hand. He possessed the most excellent parts of his art in a very high degree; correctness of design, elegance and nature in his figures, whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour.—*Vas., Pilk.*

**MORO**, or **MORE** (Antonio, or Sir Anthony), a Flemish historical and portrait painter, born at Utrecht in 1519, and died in 1576, aged 57. He was a disciple of John Schoreel, and pursued his studies in the school of that master. He travelled to Rome at an early age, and formed his style after the models of Raffaele and Michel Angelo Buonarroti. In 1552 he accompanied Cardinal Granvellis to Spain, and was by that prelate introduced to the Emperor Charles V. He painted a portrait of Prince Philip, which gave great satisfaction to the Emperor, who despatched him into Portugal, to take the portrait of the Princess Donna Maria, then contracted to Philip. At the same time he painted John III. of Portugal, and his Queen, Donna Catalina, Charles's younger sister; by all which portraits

he gave entire satisfaction, and was magnificently rewarded both by Charles and the royal personages above-mentioned. Having succeeded so well in this commission, he was next despatched by the Emperor into England, to the court of Mary, to take the portrait of that princess, previous to her espousals with Philip. Moro employed all the flattering aids of his art in this portrait, and so captivated the courtiers of Spain with the charms of Mary's person, that he was employed by the Cardinal and many of the grandees to make copies of this picture (one of which Mr. Cumberland relates, he saw a few years since in the possession of a noble family in Spain) by which it appears that Moro was not only a very good painter, but an excellent courtier. Having enriched himself by his embassy to England, he returned into Spain, upon the conclusion of the peace between that kingdom and France, and was eagerly received into the service of Philip II. then on the throne. His excellence in the painting of portraits supplied him with an ample employ in this court; Philip, who made slaves of his friends, and friends of his painters, treated Moro with extraordinary familiarity. This great artist had not all the courtly discretion of his scholar Coello, and met the King's advances with the same ease that they were made; so that one day, whilst he was at his work, and Philip looking on, Moro dipt his pencil in carmine, and with it smeared the hand of the King, who was resting his arm on his shoulder. The jest was rash, and the character to whom it was applied not to be played upon with impunity; the hand of the sovereign of Spain (which even the fair sex kneel down to salute) was never so treated since the foundation of the monarchy; the king surveyed it

seriously for some time, and in that perilous moment of suspense the fate of Moro balanced on an hair; the courtiers, who were in awful attendance, revolted from the sight with horror and amazement (could Luca Jordano have seized the group in that moment, and dashed it off with his rapid facility, what a subject for a painter!) caprice, or rather pity, turned the scale, and Philip turned the silly action off with a smile of complacency. The painter, dropping upon his knees, kissed the king's feet as an humble atonement for the offence, and all was well, or seemed at least to be so; but the person of the King was too sacred in the consideration of those times, and the act too daring, to escape the notice of the Inquisition; these holy and enlightened fathers, naturally weighing all the circumstances of the case, learnedly concluded, that Antonio Moro, being a foreigner and a traveller, had either learnt the art of magic, or obtained in England some spell or charm, wherewith he had bewitched the king. Happily for poor Moro, one of Philip's ministers pointed out to him his danger, and without loss of time he set out for Brussels, upon the feigned pretence of an immediate and pressing avocation. It was in vain that Philip moved him to revoke his resolution, in vain that he solicited him by letters under his own hand, expressing in terms the most kind and condescending, and declarations even of affection to his person, as well as esteem for his talents; the terrors of a tribunal, from which even the royal hand, that he had so familiarly treated, could not snatch him, weighed down all the caresses, all the solicitations of the King, and he departed, loaded with the rewards of Philip's munificence, and penetrated with the proofs

of his complacency and indulgence. He left many portraits and some historical pieces in the royal collection; but most of them perished at the Prado, when that palace was unfortunately destroyed by fire in 1658. — *Cumberland's Anecdotes of Spanish Painters.*

**MOREAU** (John Michael), a French engraver, born at Paris about the year 1741. He was an artist of considerable merit, and was received into the Academy at Paris in 1781. He engraved a great variety of vignettes and other book ornaments, in a neat style. His plates are chiefly etched and assisted with the graver. The following are the most admired of his prints: The Bath of Bathsheba; The Consecration of Louis XVI. at Rheims; Four plates, forming a large print of the Fête given at Paris in 1782, for the birth of the Dauphin; The Tomb of J. J. Rousseau, 1778; A set of twenty-five small plates for the first volume of the *Chansons de la Borde.* — *Strutt.*

**MORELL** (N.), a Flemish painter, born at Antwerp, about 1664. He was a disciple of Verandaal, an excellent painter of fruit and flowers, from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp, he removed to Brussels, where the court at that time resided; and he soon became known to those of the highest rank, so as to have employment from every quarter. He composed his subjects well, and in his pictures appeared a great deal of harmony: his manner is broad, and shows the freedom of his hand, and facility of execution; his touch is full of spirit, his colouring true nature, and suitable to the subject he represents. In some respects he

was rather superior to his master, particularly in the foliage of his plants, and in some of his flowers; and his works are of such a kind as to be likely always to give pleasure. Two very capital flower-pieces of this master are painted on the folding-doors of the cabinet, where the ancient and valuable tapestries belonging to the church of the abbey of St. Peter, at Ghent, are preserved. They are composed in a great style, and exceedingly well executed. — *Descamps, Pilk.*

**MOREELZE** (Paul), a Flemish portrait painter, born at Utrecht in 1571, and died in 1638, aged 67. He was a disciple of Michael Mirevelt, whom he imitated with great success in portrait painting; but, as he was also desirous of being qualified to paint history, he went to Rome as soon as he had left the school of Mirevelt, and there improved himself considerably in his style and taste, by studying design, and sketching the compositions of that eminent artist; though he afterwards found so much employment in the portrait style, that he had little leisure allowed him either to study or to practise history. By observing the magnificent buildings at Rome, and other cities of Italy, as also by applying himself to the study of perspective, he became a good painter of architecture; and the gate of St. Catherine, at Utrecht, was erected from one of the designs of Moreelze. — *Descamps, Pilk.*

**MORETT** (Nicholas), an ingenious artist in the reign of Henry VIII. He was originally an artist, but turning his attention to painting, he became one of the best painters of his time. He executed several fine pieces after the designs of Hans Holbein. — *Granger.*

**MORIN** (John), a French painter and engraver, born at Paris about



the year 1612. He was a disciple of Philip de Champagne, and for some time practised painting, which he afterwards abandoned, to apply himself entirely to engraving. His plates are executed in a singular style, being a mixture of strokes and dots; and they are harmonised with each other, so as to produce a very pleasing effect. They are chiefly executed with the point. His best prints are his portraits, many of which are executed in a masterly manner; and though they are not finished with all the neatness and delicacy which the graver is capable of producing, they are etched with uncommon taste, and great freedom of hand.—*Strutt*.

MORLAND (George), an English painter of horses, dogs, pigs, and other cattle, born in 1764, and died in 1804, aged 40. He was the son of Henry Robert Morland, an obscure painter, who employed him constantly in making drawings for sale. By this means young Morland acquired a wonderful facility of invention, and rapidity of execution; but owing to the narrow and illiberal manner in which his talents were used by his father, he contracted low habits, and formed bad connexions. His pictures, however, soon became objects of estimation and inquiry; and the persons who administered to his intemperance profited by his weakness to get into their possession pieces of inestimable value. Hence he was always at work, and always poor. Many of his best pictures were painted in sponging-houses, to clear him from arrest, or in ale-houses to discharge his reckoning. He died in one of the former description, and his wife only survived him two days. The pictures of this incomparable artist are faithful representations of rural nature and human life. In the description

of farm yards, rural landscapes, cattle, fishermen, and smugglers on the sea-coast, he is not excelled.—*Monthly Mag.*

MORONI (Giovanni Battista), an Italian historical and portrait painter, born at Milan in 1528, and died in 1578, aged 50. He was a disciple of Alessandro Buonvicino, who took unusual care to form his taste of design and colouring, by directing him to copy the works of the most celebrated painters; in which practice he spent several years, with great industry. When he had sufficiently established himself in the knowledge of his art, he composed historical subjects with great success; but he afterwards applied himself entirely to the painting of portraits, as in that style of painting he had no trouble but to imitate nature as it offered itself to the eye, and in a much less degree engaged the imagination and invention than history. In that branch of painting, however, he arrived at such perfection, that Titian allowed Moroni's to be the nearest in merit to those of his own hand.—*Pilk*.

MORONI (Francesco), an Italian painter, born at Verona in 1474, and died in 1529, aged 55. He was a disciple of his father Domenico Moroni, but proved far superior to him in the grace of his figures, and in the union and harmony of his colouring. He spent the greatest part of his time at Rome, where many of his best performances are still preserved, in the churches and convents, of which they are accounted a principal ornament.—*Pilk*.

MORTIMER (John Hamilton), a distinguished English historical painter, born at Eastbourne, in Sussex, in 1739, and died in 1779, aged 40. His father was a collector of the customs, and his uncle is said to have been a painter of talents above

mediocrity. As he was frequently admitted into the painting-room of his relation, he conceived an early inclination for the art, and with the assistance of his uncle, arrived at a proficiency in drawing sufficient to enable him to sketch whatever objects appeared to him to be interesting. It is not improbable that he originally imbibed his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the countenances of the bands of ferocious smugglers by which the place was infested. He was sent to London, and placed as a pupil under Hudson, from whose instructions a mind of his cast could derive no advantage. He was indebted for his greatest improvement to his constant attendance in the Duke of Richmond's gallery, to design after the select objects of art in the possession of that nobleman, which were liberally opened for the study and advancement of the young artists of the time. He was encouraged and assisted in his studies by the benevolent Cipriani, who recommended him to the particular patronage of the Duke, who was desirous of detaining him in his house, but the offer was rejected. He soon afterwards gained the premium of one hundred guineas, given by the Society for the Encouragement of Arts, Manufactures, and Commerce, for the best historical picture, which was adjudged to his painting of St. Paul converting the Britons, which some time afterwards became the property of Dr. Bates, who presented it, in 1778, to the church of Chipping Wycombe, in Buckinghamshire. The reputation of Mortimer was now established, and he successively increased his celebrity, by the production of his pictures of King John granting Magna Charta

to the Barons: the Battle of Agincourt; Vortigern and Rowena, and his other admired works. He was for some years a member of the Society of Artists, who exhibited at the room lately called the Lyceum, in the Strand; but in the year 1779, without solicitation or expectation, he was created a Royal Academician, by the especial grant of his Majesty: but he did not live to receive his diploma. After an illness of a few days, he died at his house in Norfolk-street, the 4th of February 1779.—*Gen. Biog. Monthly Mag.*

MORTO (Felto da), an Italian painter, born at Florence in 1468, and died in 1513, aged 45. He went to Rome when he was very young, and applied himself with singular diligence to search out every thing that was curious among the antiquities which were scattered through every part of that city and the adjacent villages. His particular genius directed him to paint in the grotesque style; and for that purpose he explored all the antique works of that kind, in the vestiges of baths, monuments, temples, grottoes, sepulchres; and so effectually studied the elegance of taste in the different ornaments, that he became exceedingly eminent in that manner of designing, being also the first of the modern artists who painted in that style. Nor can there be a more sufficient testimony of his abilities, than to say, that he was employed by Giorgioni to paint the ornaments of his most grand compositions.—*Vas., Pilk.*

MOSES, called LITTLE MOSES. This master is by some authors supposed to have been a disciple of Poelemburg, from the similarity of their style, as well in regard to design, as in his colouring and pencil. His subjects were landscapes, in which he introduced historical

figures, representing incidents, or memorable stories, from the Roman, Greek, or fabulous writers.—*Pilk.*

**MOSLEY** (Charles), an English engraver, who resided in London about the year 1760, and was chiefly employed by the booksellers. His best prints are his portraits, of which the following are the most worthy of notice : Charles I. on horseback, from the picture by Vandyck at Kensington ; Marshal Belleisle on horseback.—*Strutt.*

**MOSTAER** (John), a Flemish painter, born at Haerlem in 1499, and died in 1555, aged 56. He was a disciple of Jacques de Haerlem, and his personal accomplishments, added to a polite address, procured the esteem of those who were in the highest stations ; and particularly recommended him to the favour of Margaret, sister of Philip I. king of Spain, in whose service he was retained for eighteen years. He painted many portraits for the principal nobility, which were much applauded ; and also painted landscapes in a very neat manner, with a number of small figures, which were well designed ; all his works having a great deal of spirit and judgment. A Nativity by this master is preserved in the church of the Jacobins at Haerlem, which is highly commended ; and in the same city is a Banquet of the Gods, in the possession of a person of rank, which is described as a grand composition, full of good expression, and, on the whole, extremely beautiful.—*Van Mander.*

**MOUCHERON**, called the OLD, (Frederick), a German landscape painter, born in 1633, and died in 1686, aged 53. He was a disciple of John Asselyn, called Krabatje. When he was twenty-two years old he went to Paris to follow his profession, and there he had the good fortune to recommend himself to the

best judges of the art, by the beauty of his landscapes. Every scene and every object he painted after nature, whenever he observed what suited his taste or pleased his imagination ; but his choice is not equally happy. He was careful to sketch the trees, plants, buildings, and sometimes the entire prospects of romantic dwellings, almost buried in groves, or surrounded with picturesque plantations ; and by that means he was enabled to give a great air of truth to his compositions. His foregrounds are generally clear and well finished ; but his distances are frequently too misty. His trees are loosely and tenderly handled ; and whenever he introduces water, with the reflection of bodies in it, it is transparent. His situations are natural and pleasing, the buildings are usually well adapted to the scenes, and his distances have a good keeping. His touch is free and light, and his colouring is good, except that in some of his landscapes he is often too yellow, or too green ; and, either by time or using some undurable colours, many of his pictures have acquired too dark a tint, which lessens their effect and their value. From Paris he went to settle at Amsterdam, and during his continuance in that city the figures in his landscapes were painted by Adrian Vander Velde ; as during his residence in France, they were inserted by Theodore Helmbreker.—*Sandart, Pilk.*

**MOUCHERON**, called the YOUNG, (Isaac), a Dutch painter, born at Amsterdam in 1670, and died in 1744, aged 74. At an early age he travelled to Rome, made designs after the beautiful scenes around that city, and, with a multitude of choice designs, returned to Amsterdam, where he executed them in grand halls, saloons, and the apartments of noble edifices ; always

having his landscapes enriched with figures and animals, though frequently those figures were painted by Verkolie and De Wit. In his style, taste, and execution, he very far surpassed his father; as besides, he was a perfect master of architecture and perspective. The leaves of his trees are touched with great ease and spirit, and their branches are elegantly interwoven. His pictures are generally filled, in an ample manner, with objects of every kind, and the eye is furnished with an agreeable variety of buildings, hills, rivers, and plants, all exactly copied from nature. His colouring appears extremely natural, and, along with its freshness, hath abundance of harmony and union. His paintings are exceedingly prized in Holland, and very much esteemed in all parts of Europe.—*Houb.*

**MOYREAU** (John), a French engraver, born at Paris in 1712. His principal works are his plates after Philip Wowermans, consisting of eighty-nine prints, which are very unequal in point of merit. It is indeed to be regretted, that so few of the pictures of this admirable painter should have been engraved by the Visschers, the Danckerts, and the other able artists of his country; and that it should have fallen to the lot of the most exquisite of his works to be handed down to us by the tame and heavy graver of Moyreau, so incapable of exhibiting the spirit and elegance of his pencil, and the correctness of his design.—*Strutt.*

**MUDO EL**, or the Dumb (Juan Fernandez Ximenes), a Spanish historical painter, born at Logrono, in 1532, and died in 1572, aged 40. The defects of nature (for he was deaf as well as dumb) were in some degree compensated to him by a most quick and brilliant sense in the remaining faculties. He was in-

structed in the art of painting by Fra Vicente de Santo Domingo, a monk of Santa Catalina, in a convent at Talavera, in Castile; his early marks of genius were such, that Fra Vicente proposed to the parents of El Mudo to send him to Italy, which being accordingly done, he travelled to Florence, Venice, Milan, and Naples, visiting many of the most famous academies; but principally forming himself after Titiano. He soon established so general a reputation in Italy, that Philip, being apprised of his fame, recalled him into Spain, and appointed him one of his painters at the Escorial. After having given him some sketches of prophets in black and white, in the adornments of the sacristy, as samples of his art, he proceeded to compositions of greater consequence, and painted the Baptism of our Saviour in the Prior's cell which Philip caused to be erected in the wood of Segovia. These paintings were removed to the upper cloister of the Escorial; and in one of these, which represents the beheading of Santiago, El Mudo has inserted the portrait of Santoyo in the character of the executioner, in revenge for some ill offices which that minister had done him. Santoyo complained to the king, making suit that the figure might be expunged, and his person not delivered to posterity in the disgraceful occupation of a hangman. The king, who probably knew the cause of the offence, did not disapprove of the nature of the revenge; and, excusing himself to Santoyo on account of the excellence of the performance, would not allow the picture to be defaced. The twelve Apostles on the great pillars of the church next to the high altar, were also painted by El Mudo. When Titiano's celebrated picture of the Last Supper arrived at the Escu-

rial, El Mudo was employed; and upon Philip's proposing to cut the canvass to the size of the pannel in the refectory, where it was destined to hang, El Mudo to prevent the mutilation of so capital a work, made earnest signs of intercession with the king to be permitted to copy it, and reduce it to the size of the place allotted, offering to do it in the space of six months. Upon the king's expressing a hesitation on account of the length of the time required by El Mudo, and proceeding to put his design in execution, El Mudo repeated his supplications in behalf of his favourite master with more fervency than ever, offering to complete his copy in less time than he at first demanded, tendering at the same time his head, as the punishment of non-compliance; laying his hand upon his breast as a sign that he claimed the order of Santiago as his reward if he should succeed; the offer was not accepted, and execution was performed upon Titiano, accompanied with the most distressful attitudes and distortions of El Mudo. He died shortly after at the Escorial to the great regret of Philip, and was generally honoured with the title of the Titiano of Spain.—*Camb.*

MULDER (J.), a Dutch engraver, who resided at Amsterdam about the year 1720. He engraved a set of plates of subjects from the Bible, published in that year, entitled, *Figures de la Bible*, from the designs of Picart and others. They are executed with the graver in a stiff, tasteless style, and are very incorrectly drawn. He also engraved several views of churches and public buildings, which are his best performances.—*Strutt.*

MULLER (Herman), a Dutch engraver, who flourished about the year 1585. He is supposed to have been a disciple of Henry Goltzius,

and to have studied afterwards in Italy. The plates of Herman Muller are executed entirely with the graver, in the laboured, formal style which distinguishes the Flemish school at that period. His drawing is tolerably correct, and some of his best plates are not devoid of expression. In conjunction with the Galles, the Sadeliers, and others, he engraved several subjects of the Bible, after John Stadan, Martin de Vos, and others.—*Strutt.*

MULLER (John). This eminent engraver is supposed to have been of the same family with the preceding artist. He was born at Amsterdam about the year 1570, and was a disciple of Henry Goltzius, whose vigorous style he followed with an enthusiasm bordering on extravagance. This artist has handled the graver with the most daring facility, and his works are worthy of the admiration of those who wish to distinguish themselves in the free use of the burin, though it is to be regretted that his design was not more tasteful and correct. His plates are numerous; and though they are inferior to those of Goltzius, they are very estimable and extraordinary productions. Many of his prints are from his own compositions; and they are very creditable to his talents as a designer.—*Strutt.*

MULLER (John Gothard), a German engraver, born at Bernhausen, in the duchy of Wurtemberg, in 1747. He was favoured with the protection of the Duke, and was sent to Paris in 1770, where he became a pupil of J. G. Willi. His progress under that master was considerable, and his talents procured him a reception into the Academy at Paris in 1776. He soon afterwards returned to Stutgard, and was appointed director of the Academy of design.—*Strutt.*

MUET (Peter le), a French architect, born at Dijon in 1591, and died in 1669, aged 78. He superintended the fortifications of several towns in Picardy, and was employed by Anne of Austria, in building the church of Val de Grace, at Paris. He wrote some excellent treatises on architecture.—*D'Argenville, Vies des Architectes.*

MURANT (Emanuel), a Dutch landscape painter, born at Amsterdam in 1622, and died in 1700, aged 78. He was a disciple of Philip Wouerman's, from whom he acquired the warmth and brilliancy of colouring and that exquisite pencil which have rendered him deservedly eminent. His subjects were views in Holland, villages, towns, cities, ruins of houses, and decayed castles, all of them exactly sketched after nature, and so astonishingly neat in the finishing that every minute part of a building was perfectly discernible, and even every particular stone or brick might be counted by the assistance of a convex glass. His patience and application can scarce be imagined, being in that respect equal to the celebrated Vander Heyden. But his inexpressible neatness in finishing, every object demanded so much time, that it was impossible for him to paint many pictures; and on that account they are exceeding scarce, and sold for such high prices, as must place them out of the reach of any purchasers except those who possess large fortunes.—*Houb., Pikk.*

MURILLO (Bartholome Esteben), a celebrated historical and portrait painter, born at Pilas, near Seville, in 1613, and died in 1685, aged 72. He was a disciple of his uncle John del Castillo, an artist of some note, whose subjects were fairs and markets; in which style Murillo painted several pictures while he continued with that master. But

his principal knowledge in the art was derived from Velasquez, who directed his studies, and frequently retouched his designs. Many writers assert that he studied at Rome, and improved himself excessively in that city; and yet Velasco, a Spanish author, affirms that he never was in Italy, but arrived at the excellence he possessed by copying the works of Titian, Rubens, and Vandyck, which were at Madrid and the Escurial; and also by studying after the antique statues, which are in the royal collections. However, he became an excellent painter, and was employed by the king of Spain to paint several historical pictures, which raised his reputation through every province of his own country. Those paintings being afterwards sent to Rome, as a present to the Pope, the Italians were so much pleased with his performances, that they called him a second Paul Veronese. In Spain he designed and finished several grand altar pieces for the churches and convents at Madrid, Seville, Cordova, Cadiz, and Granada; and some of his compositions are in the churches in Flanders. But, notwithstanding his genius, taste, and abilities qualified him to execute subjects with great applause, yet his favourite subjects were beggar-boys, as large as life, in different actions and amusements; which he usually designed after nature, and gave them a strong and good expression. His original pictures of those subjects have true merit, and are much esteemed, many of them being admitted in the most capital collections of the English nobility. Murillo was also excellent for painting portraits and landscapes; he had an exquisite pencil, his colouring is mellow, and he produces a surprising effect by the clearness of his tints, skillfully op-

posed by proper shadows; his carnations are excellent, and there is a striking character of truth and nature in all his paintings. In every part relative to colouring he seems perfect, but not quite correct; and if his choice had been better, and his knowledge of the antique had been more extensive, his works might have been ranked with those of the most eminent professors of the art: yet his pictures are justly in great esteem through all Europe, and bring very large prices. Some of the finest paintings of Murillo are in the convent of St. Francis, at Seville. The subject of one of them is, *Moses striking the Rock*; and another is, *Christ miraculously feeding the Five Thousand*, in which there are a great number of figures, well disposed and beautifully coloured. But the picture which Murillo preferred to all his other works is, that of *Saint Thomas distributing Alms to the Poor, the Aged, and the Infirm*. Mr. Cumberland, in his *Anecdotes of Spanish Painters*, has mentioned a great number of Murillo's performances, among which the most valuable one is in the possession of the Marquis de Santiago, at Madrid; they consist of five grand compositions, exhibiting the *Life of Jacob*, in the different periods of his history.—*Pilk., Cumb.*

**MURRAY** (Thomas), a Scotch portrait painter, born in 1666, and died in 1724, aged 58. He visited London at an early age, and placed himself as a disciple with Riley, state painter to Charles II. and successor to Sir Peter Lely. He studied nature carefully, and in his colouring and style imitated his master. He painted portraits with great success and credit; and was employed by the royal family, as also by many of the nobility who attended the court of London, from whom he received

particular marks of respect and esteem, and by their protection and favour he was enabled to acquire a considerable fortune. The portrait of Murray, painted by himself, is honoured with a place in the gallery of painters at Florence.—*Pilk.*

**MUSSCHER** (Michael Van), a Dutch painter of conversations, &c. He received his first instructions in the art of painting of Martin Zaagmoolen, an indifferent painter; but in a short time he quitted that school, and became the disciple of Abraham Vanden Tempel, where he studied with remarkable application, and afterwards resorted to the schools of Ostade and Metz. From every master under whom he studied he acquired something: from one, an exceeding good manner of colouring; from another, neatness of pencil; and from others, the beauty of high finishing; so that some of his pictures are worthy of being placed in competition with Metz, or Jan Steen. In Amsterdam, where he spent the greatest part of his life, there are a great number of excellent portraits of his hand; but the most capital of all his performances in that style is his own family-piece, representing himself, his wife, and his children, which was sold for above a thousand florins. As every master under whom he studied painted subjects of conversations in the manner of Bamboccio, taken from characters in low life, Musscher also painted several compositions of that kind, which sufficiently evinced the greatness of his abilities; and his works were so eagerly coveted, that he found it impossible to finish the pictures which were bespoke. In general he was not very correct, nor was the disposition of his figures extraordinary; yet in some degree he compensated for those defects by the brightness and beauty of his colour-

ing, by the truth in his imitations of nature, and by the flattering resemblance in his portraits; which, perhaps, might have been one great cause of his constant employment.—*Houb., Pilk.*

**MUSIS** (Agostino de). This eminent engraver was born at Venice about the year 1490, and was a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers. Several of his earliest plates were executed in conjunction with Marco da Ravenna, who had been his fellow-student under Marc Antonio. After the death of Raffaele, in 1520, they separated, and each of them worked on his own account. On the sacking of Rome, in 1527, the artists resident in that capital sought refuge in the other cities of Italy; and Agostino went to Florence, where he applied to Andrea del Sarto for employment. But having engraved in 1516 a plate from a picture by him representing a dead Christ supported by angels, which did not meet with the painter's approbation, he would not permit any more of his pictures to be engraved. The earliest print by Agostino is in 1509; and as none of his works bear a later date than 1536, it may be presumed that he did not long survive that period; and he is said by Huber to have died at Rome in 1540. His graver is equally neat and finished with that of Marc Antonio; but he is very inferior to that celebrated artist in the purity and correctness of his drawings, and in the tasteful expression of his heads. The prints of Agostino de Musis are extremely scarce, particularly fine impressions of them. The limits of our work will only permit us to notice the following:—The Burying-Place, an assemblage of emaciated figures, with skeletons, and a figure of Death holding a book; a

large print, called The Climbers, after the famous cartoon of Pisa; the Academy of Baccio Bandinelli, in which that artist is represented in the midst of his disciples; the Battle of the Sabre, so called from a sword which lies on the ground, fallen from the hand of a warrior, who is represented as dead, on the right hand side of the print; an old Philosopher, or Magician, seated on the ground, measuring with his compasses a circle, in which are seen the sun and moon.—*Strutt.*

**MUZIANO** (Girolamo), an Italian painter, born in 1528, and died in 1590, aged 62. He was taught the principles of design and colouring by Girolamo Romanino; but having afterwards travelled to Rome, to improve himself in the knowledge and taste of design, he studied the works of Michel Angelo Buonarrotti and Titian. He worked for some time with Taddeo Zuccherro, and became a very distinguished master. His manner of design is great; his colouring extremely good, in fresco as well as in oil, and the heads of his figures have an elegant and fine expression. He studied nature with care and with judgment; he frequently painted landscapes and portraits in a noble style; and very often adorned his historical subjects with landscapes, which are always excellently understood, and as happily introduced. It was observed, as a remarkable singularity in Muziano, that the touchings of his trees were somewhat in the Flemish manner, a circumstance rarely known or practised in the Roman school. At Rheims there is a celebrated picture of Muziano's composition, in a grand style, and figures as large as life. It is painted in distemper, on canvass; the subject is, Christ washing the feet of his Disciples; it is worthy of any master, and is universally admired,



as well for the design as for the correctness and handling. In the church of St. Peter, at Rome, are four pictures, representing St. Anthony, St. Paul the Hermit, St. Basil, and St. Jerome; and in the church of St. Martino dei Monti is a picture of St. Albert, in which Muziano introduced a charming landscape. This master was the first projector of the Academy of Painting at Rome, which was founded by Pope Gregory XIII. By his will he left two houses to St. Luke's academy at Rome, and ordered, that if his heirs died without issue, all his estate should go to build an hospital for the benefit of such young students as came to Rome and wanted relief. — *De Piles, Vas., Pilk.*

MYN (Herman Vander), a Dutch historical and portrait painter, born at Amsterdam, in 1684, and died in 1741, aged 57. He was a disciple of Ernest Stuwen, a good painter of fruit and flowers; but when he had for some time studied under that master, and surpassed him, he disdained to confine his talents to those low subjects, but grew ambitious of appearing in a much higher character, as a painter of history and portraits. In each of those branches he practised for some years with great application; and then he astonished all the artists and connoisseurs at the Hague, with a picture of Danaë, of his own painting, which he designed in a fine taste, was extremely well coloured, and had a great elegance of expression. But as he fixed a most immoderate price on that performance, it remained unsold for two or three years, although it had been exceedingly admired. He also painted the history of Amnon and Tamar in a noble style, as well for composition as expression; and other subjects of sacred and profane history, with equal beauty and delicacy. His best

performance, the Denial of St. Peter, was unluckily injured by an accident. He visited London, and painted, among several others, a picture at whole length of the Duke and Duchess of Chandos, for which he demanded, and was paid, five hundred guineas. It was considered as a fine composition; the design represented a painter's chamber, in which the duchess appeared sitting before an easel, employed in painting the portrait of the duke; the whole being intended as a compliment to her known taste in drawing and painting. His vanity was excessive; he was extremely covetous; and yet, when he found himself in affluence, he was profuse and prodigal; and although he got more money than any artist of his time, he died poor and wretched. He was not without merit in history, and his fruits and flowers were in much esteem; but his chief excellence consisted in painting portraits, which were agreeably coloured, and had great force, without his appearing a mannerist, as he always adapted his tints exactly to the different complexions of his models. — *Houb. Pilk.*

MYTENS (Arnold), a Flemish painter, born at Brussels in 1541, and died in 1602, aged 61. He learned the rudiments of his art at Brussels; but he travelled to Italy for improvement, and visited Rome, Venice, and Naples; applying himself with so much diligence that he was engaged for several grand works in each of those cities, and lived in high esteem. His style was entirely in the taste of the Roman school, with figures usually as large as life, and sometimes of a larger proportion. At Naples he painted an altar-piece, representing the Four Evangelists, and another of the Virgin crushing the Head of the Serpent, which were admired (even by the Italians) for the design as well as the colouring.

In Abruzzo, and at Aguila, he finished several grand compositions.—*Houb., Pilk.*

MYTENS (Daniel), the Elder, a Dutch portrait painter. De Piles, Houbraken, and other writers, are silent as to the birth and death of this master. He came to England during the reign of James I., and was principal painter to Charles I. before the arrival of Vandyk in England; but afterwards he exerted himself to imitate Vandyk, and proved so successful, that several of the pictures of Mytens have been taken for the work of that famous master. Some portraits of the Princess of Brunswick, at full length, by this artist, are at Hampton-court; and a portrait of Hudson, the dwarf, holding a dog in a string, is at St. James's,—the landscape part being freely touched, and warmly coloured. When Vandyk came to the court of London, Mytens modestly wished to retire; but the king obligingly continued him in his service for some few years, when he returned to his native country. Though his situation as painter to the king was given to Vandyk, yet Charles continued his pension till his death.—*De Piles, Pilk.*

MYTENS (Daniel) the Younger, a Dutch historical painter, born at the Hague, in 1636, and died in 1688, aged 52. He went to Rome when he was very young, where he studied under William Doudyns, and Van Schuur. As soon as he quitted those masters, he employed himself in designing after the antiques, in copying the most celebrated paintings of the best artists, and adding considerably to his improvement by the instructions of Carlo Maratti and

Carlo Loti. Had the morals of this painter been as good as his capacity, he certainly would have made a great figure in his profession; but his attention was too much engrossed by the love of pleasure, luxury, excess, and extravagance. He had a lively imagination; his composition was good, his colouring very agreeable, and he designed with great ease and readiness. But it ought to be observed, that all those eminent qualities appeared only in such of his works as were painted while he resided in Rome, and within the compass of some few years after his return to the Hague; for afterwards, by negligence, dissipation, and intemperance, his works became much less estimable in his latter time. He sketched a very noble design for a ceiling of the painters' hall, at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for some years unfinished; and it would have contributed much more to his reputation if he had never attempted to finish it, as he rather injured than improved it.—*Houb., Pilk.*

MYTENS (John), a Flemish painter, born at Brussels about 1612. He was a disciple of Anthony Van Ostal, and afterwards of Nicholas Vander Horst. He practised with singular assiduity, so that he gradually became a very eminent painter of portraits. The Prince of Orange, and many of the nobility of the first rank, sat to him for their portraits; and he had the good fortune to acquit himself, in all his performances, to the entire satisfaction of his employers, and as much to the approbation of the public.—*Houb., Pilk.*

## N

**NAGEL** (Peter), a Flemish engraver, who flourished at Antwerp about the year 1580. He is said to have been a disciple of Philip Galle, whose style he imitated, but without much success. His plates are coarsely executed, and his drawing is generally incorrect. He engraved several sacred subjects after Martin Hemskerck and other Flemish painters. His most approved print was, *The Seven Works of Mercy*, after M. Hemskerck — *Strutt*.

**NANTEUIL** (Robert), a celebrated French engraver, and painter in crayons, born at Rheims in 1630, and died in 1678, aged 48. He was the son of a merchant, who gave him a classical education; but a decided inclination for the art of design induced him to adopt it as a profession. He was instructed in engraving by his brother-in-law, Nicholas Regneson, and became one of the most distinguished artists of his country. He acquired considerable reputation as a painter of portraits in crayons, and his talent in that branch recommended him to the protection of Louis XIV., whose portrait he painted, and was appointed designer and engraver of the cabinet, with a pension. In his first works, as an engraver, he appears to have imitated the style of Claude Mellan, in single strokes only, without being crossed; but he afterwards adopted one infinitely superior, which in clearness and beauty of effect has never been surpassed. His portraits will ever hold a rank among the most admired productions of the art; and it appears extraordinary, that in so short a life he could accomplish so many plates in so finished a style. — *Strutt*.

**NASINI** (Joseph Nicholas), an

Italian historical painter, born at Siena in 1660, and died in 1736, aged 76. He was a disciple of Ciro Ferri, at whose recommendation he was employed by the Grand Duke of Tuscany. The principal cities of Italy abound with his works. — *Vasari, Pilk*.

**NATALIS** (Michael), an eminent engraver, born at Liege in 1589, and died in 1650, aged 61. He studied under his father, after which he went to Rome, where he profited by the instructions of Joachim Sandrart, and engraved representations of some of the statues in the Justinian gallery, after Titian, Rubens, &c. — *Moreri*.

**NATTIER** (John Mark), a French painter, born at Paris in 1685, and died in 1766, aged 81. He was professor in the Academy of Painting at Paris, and was patronised by Louis XIV. The Czar Peter the Great, when in France, solicited Nattier to accompany him to Russia, which he declined. His designs for the Luxembourg gallery were engraved in 1 vol. folio, 1710. There was another artist of this name, who was an engraver of intaglios, and died at Petersburg in 1763. He published a book of ancient gems. — *D'Argenville*.

**NECK** (John Van), a Dutch painter, born in 1636, and died in 1714, aged 78. He was a disciple of Jacob Bakker, whose freedom of pencilling and strong manner of colouring he studied industriously; till, by copying his works with care and observation, he succeeded as happily as he could wish; and was accounted to have a degree of merit equal to his master. He excelled in designing naked figures, and therefore often chose such kind of subjects as admitted them to be intro-

duced with propriety in his compositions, such as nymphs bathing or hunting; and in the historical pictures of Van Neck the figures are designed with elegance, and the draperies distributed in easy and natural folds. There is a picture painted by this master in the French Romish church at Amsterdam, representing Simeon with Christ in his arms, which is described as a capital performance.—*Houb., Pilk.*

NEE (Denis), a French engraver, born at Paris about the year 1732. He was a pupil of J. P. Le Bas, and has engraved several plates in the neat style of that artist, with considerable success. Among others, he executed several vignettes for Ovid's *Metamorphoses*, published at Paris, and engraved several landscapes after A. Vandervelde, and other Dutch masters.—*Strutt.*

NEEFS, called the OLD, (Peter), a Flemish painter, born at Antwerp in 1570, and died in 1651, aged 81. He was a disciple of Henry Steenwyck, and imitated exactly the manner of his master, painting the views of churches and convents, and particularly views of the insides of them, especially those of gothic architecture. He was thoroughly skilled in perspective, and described his subjects with all their rich decorations, and every member of the architecture, with such neatness of pencilling, such truth and patience, as made them rather an object of wonder than of imitation. The subjects he painted had necessarily a great deal of regularity in the pillars, pavements, and arches, and might, by the uniformity of lines, tire and disgust the eye; but he contrived, with singular judgment, to interrupt that regularity, by introducing some chapel, oratory, monument, organ, or other incident, that diversified the scene and afforded

pleasure to the observer, by the judicious opposition of his lights and shadows; and those he managed with so much skill, that every object receded from the eye with a truth of tint, and a perspective proportion, equal to nature; producing a most agreeable and often a surprising effect. The columns, capitals, or the ornamental paintings of the churches he represents, are all marked with the utmost precision, are finished with an exquisite touch, and a light clean pencil. Those pictures of Neefs which are most bright and clear, are accounted most estimable: for in his best time he studied to avoid the brownish colouring, which is often observable in the works of his master Stenwyck. As he designed figures but indifferently, those which are inserted in his pictures were painted by Franciscus Franks, Van Tulden, Velvet Brueghel, or Teniers; but the figures of the two latter artists gave a great additional value to the pictures of Neefs.—*Houb., Pilk.*

NEEFS, called the YOUNG (Peter). The Flemish writers make no mention of the birth or death of this artist. He was the son of Old Peter Neefs, and learned the art of painting from his father. He painted in the same style and manner, and chose the same subjects which had rendered his father famous; but he was in no degree comparable with him, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to Old Neefs.—*Pilk.*

NEER (Arnold Vander), a Dutch painter, born at Amsterdam in 1619, and died in 1683, aged 64. His subjects are views of villages, or the huts of fishermen, on the banks of rivers and canals, by moonlight; and they generally are finished with a remarkable neatness of pencilling. His touch is extremely light, free,

and clean, and his imitation of nature true; particularly in the lustre of his skies about the moon, and the reflection of the beams of that luminary on the surface of the water. His figures are usually well designed; but as they were taken from low nature, they cannot boast of much elegance in their forms; yet their actions and attitudes are well adapted to their employments and occupations. In all parts of Europe his pictures are still in good esteem; and they are in every respect commendable, except that in some of them his darker shades are too predominant.—*Houb., Pilk.*

NES, or NEES, (John Van), a Dutch painter, born at Delft about 1600. He showed a very early genius for painting, and was placed as a disciple with Michael Mirevelt, in whose school the proficiency of Van Nes was so extraordinary, that he proved one of the best disciples of that master, and found himself, in a few years, well qualified to set up in his profession. However, Mirevelt, who discerned the promising talents of his pupil, advised him to add to the knowledge he had already acquired, by studying nature, and by travelling to Rome and Venice, where he might perfect himself in design as well as in colouring. He followed the advice of his director, and in those cities studied industriously after the best models, as he also did in several other places through which he journeyed; and in every place procured respect and esteem, not only on account of his great abilities, but also by his amiable qualities and conduct. It was much to be regretted, that with talents so fitted for eminence in historical compositions, he should apply himself solely to portrait; though, in that style, he painted several incomparable pictures. He designed with

great correctness, gave a striking resemblance, and his colouring was very natural, and very lively.—*Van Mander, Pilk.*

NETSCHER (Gaspar), an eminent portrait painter, born at Prague, in Bohemia, in 1639, and died in 1684, aged 45. His family having emigrated to Arnheim, he was adopted by a wealthy physician, whose name was Tullekens, who placed him with one Koste, a painter of fowl and dead game, and afterwards had him instructed by Gerard Terburgh, of Daventer. He afterwards married, and settled at the Hague. He was one of the best painters of the Flemish school, in a small size; his manner of designing was correct, but he always retained his national taste; though frequently the heads of his portraits have somewhat that is graceful, with an air and expression that is natural and becoming, more especially in the heads of his female figures. His colouring is the genuine tint of nature; his local colours are true; and he had a peculiar power in representing white satin, silks, linen, and Turkey carpets, so as to give them uncommon beauty and lustre. He understood the principles of the chiaro-scuro perfectly well, and used it judiciously; his outline is generally correct, his draperies are thrown into large and elegant folds, and his touch is so inexpressibly delicate, as to be scarce perceptible. Charles II. invited him to London, with an intention to advance the fortune of so eminent an artist; but his love of liberty proved far superior to his ambition, and he declined that honour, to enjoy the happiness of an established reputation in his own country. In the royal collection at Paris, there are two pictures of Netscher, charmingly painted; one is a Musician instructing a Lady to play on

the Bass-viol; the other is a Lutanist performing on his instrument; and in the possession of a French nobleman, is a Cleopatra dying by the bite of an Aspic, which is a lovely and rich composition; the head, hands, drapery, fruit, and every part of the furniture of the apartment, being finished in a most exquisite manner, and the whole appearing full of harmony.—*De Piles, Pilk.*

**NETSCHER** (Theodore), a Dutch portrait painter, born in 1661, and died in 1732, aged 71. He was the son and disciple of Gaspard Netscher, and, even at the age of nine years, was the best performer in the school of that master. At eighteen he commenced painter; and being solicited by Count d'Avaux to accompany him to Paris, his merit procured him many friends in that city, and considerable encouragement. He possessed the skill of taking an agreeable likeness, and on that account was appointed to paint the portraits of the principal persons about the court, particularly the ladies; and he continued in that city for twenty years, enriched and esteemed. But the affluence in which he lived led him into some indiscretions, and influenced him to refuse to paint any but persons of the first distinction: nor was he even to those always complaisant; for Frederic I., King of Prussia, having desired him to paint his portrait, Netscher began it, and the king seemed exceedingly pleased with the likeness, the air and the expression; yet the painter could never be prevailed on to finish it, but, from some unaccountable caprice, secreted himself industriously, till the king quitted the Hague, where at that time Netscher and his family were settled. In the year 1715 he went to London, as pay-

master to the Dutch forces, and was introduced to the court by Sir Matthew Dekker. He had the honour to be graciously received, and acquired incredible sums of money by his paintings, while he continued in England, which was for six years. But, at his return to the Hague, having lost a considerable sum, by some deficiency on account of his employment, he retired in disgust to Hulst, and died in that city. This painter had a neat manner of finishing his pictures, and a very pleasant natural tone of colour, which rendered his pictures very desirable; and he gained so much money by his performances, that if he cannot be justly accounted the best master of the Flemish school, he was, perhaps, the most fortunate and successful. Many of his portraits are to be met with in England and Holland; and he copied some of the works of Vandyk with so much accuracy, that they are capable of deceiving even a judicious connoisseur.—*Houb., Pilk.*

**NETSCHER** (Constantine), a Dutch painter, born at the Hague in 1670, and died in 1722, aged 52. He was son of Gaspard, and brother of Theodore Netscher, and was carefully instructed by his father in his art; but when Constantine was only fourteen years of age, he was deprived of his father, and lost the advantage he might have derived from the precepts of so noble a director. However, he took pains to improve himself by the studies of Gaspard; he copied several of the portraits painted by his father, and found them to be the finest models he could possibly have fixed on to teach him neatness of touch and delicate colouring. And the exactness of the copies he made, so effectually formed his hand, while his knowledge was improved by an at-

tentive study after nature, that he very soon distinguished himself as an artist of eminence. He painted his figures in the same size as Gaspard's, and had the felicity to give them a striking resemblance, though at the same time he embellished nature, by producing a pleasing, agreeable, and flattering likeness, especially in the portraits of females, which had an unusual freshness and life. The Duke of Portland, whose portrait he drew, solicited him earnestly to go with him to Eugland; but every beneficial offer proved ineffectual, as he was very infirm, for he was often severely interrupted in his works by the gravel, which at last carried him off, universally regretted. He certainly did not arrive at the excellence of his father, though he is deservedly esteemed as a fine painter of portraits. One of his most capital performances is a family picture of Baron Suosso, consisting of seven or eight figures; in which picture a dog is introduced that was painted by Vander Does.—*Houb., Pilk.*

NEWTON (James), an English engraver, who resided in London about the year 1778. The following are his most approved prints:—Sidney Purkinson, Draftsman, on board of the Endeavour, Captain Cook; William Newton, Clerk of the Works at Greenwich Hospital; Edward Sargeant, Secretary to the Protestant Association in 1780.—*Strutt.*

NEVEU (Mathys), a Dutch painter, born in 1647, and died in 1721, aged 74. He was first a disciple of Toren Vliet, who instructed him in design; but afterwards he studied under Gerard Douw. The subjects which he chose to paint were merry-meetings, concerts of music, shops with various kinds of goods, ladies and gentlemen at tea, cards, or different sports and amuse-

ments, which were well designed, extremely neat in the finishing, and excellently coloured.—*Pilk.*

NICHOLS (Sutton), an English engraver, who resided in London about the year 1710. He was chiefly employed by the booksellers, for whom he executed a considerable number of plates. His best plates are slight etchings of shells, and other subjects. When he made use of the graver, his productions were very deficient both in execution and drawing.—*Strutt.*

NICKKELEN (John Van), a Dutch painter of flowers, &c., born in 1649, and died in 1716, aged 67. He learned the art of designing from his father, who was a good painter of perspective in the manner of Van Vliet, and particularly chose for his subjects the inside of churches. As soon as Nickkelen had perfected his studies under his father, he no longer adhered to his style of painting, but employed his pencil in landscapes, and also rendered himself very distinguished by an unusual method of representing flowers painted on satin, which had a lively and pleasing effect. His works in that way were exceedingly admired, and procured him the favour of the Elector of Hesse-Cassel, for whom he finished a great number of pictures, and was for several years retained in his court in constant employment.—*Houb., Pilk.*

NICOLET (Benedict Alphonsus), a Swiss engraver, born at St. Imer, in the bishopric of Basle, in 1740. He went to Paris when he was young, where his first performances were some plates engraved in conjunction with Longueil, after the marines of Vernet. He also engraved several of the plates which embellished the *Voyage Pittoresque du Royaume de Naples*, by the Abbé de St. Non.—*Strutt.*

**NICHOLAS** of PISA, an architect and sculptor, who flourished in the 13th century. He built a magnificent church at Bologna, where he erected a superb monument for St. Dominic.—*D'Argenville*.

**NIEULANT** (William Van), a Flemish painter, born at Antwerp in 1584, and died in 1635, aged 51. He was first a disciple of Roland Savery, who taught him design and colouring; and he studied under his direction till he was qualified to follow his profession with credit; but being very desirous to extend his knowledge, he travelled to Rome, and lived with his countryman Paul Brill for three years, during which time he employed himself in designing the most curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices, about that city, which he afterwards introduced agreeably in all his future compositions. While he continued in Italy, he painted in the manner of Brill; but on his return to Holland, he altered his manner considerably. His colouring is pleasing and natural, though sometimes rather too green; his situations are generally taken from nature; his distances are judiciously managed; his pencil is free and masterly, and his figures, though not in the taste of the Italian school, are designed with tolerable correctness.—*Pilk.*

**NIMEGUEN** (Tobias and Elias Van). The latter of these brothers was born at Nimeguen in 1667, and died in 1745, aged 78. His father dying when he was very young, the elder brother, who had some notion of portrait painting, undertook the instruction of his younger brothers, and to the utmost of his ability taught them the first principles of

his art. But he dying in a few years, Elias was deprived of all assistance in his profession, and was reduced to the necessity of providing for the rest of his family. In that uncomfortable situation, he, and Tobias his younger brother, applied themselves indefatigably to study and design after nature; and they practised with such success, that their wonderful proficiency surprised the best judges, and all their contemporary artists. The best proof of their abilities was shown in a work executed for the Baron de Watchtendonk. The composition was noble and extensive; the ceilings were adorned with historical figures in some of the compartments, and in others embellished with flowers and bas-reliefs; and the colouring and design of the whole so effectually raised their reputations, that it recommended them to the patronage of the Princess of Orange, who employed them to paint several designs in the apartments of her palace. Tobias was invited to the court of the Elector Palatine, and was retained in the service of that prince; but Elias went to settle at Rotterdam, where he had as much employment as he could possibly undertake, and at last was assisted in the execution of his works by his nephew and his son. Those young artists had been carefully educated under the direction of Elias, and it was observable, that the preceptor and his pupils were so exceedingly similar in their touch, style, and colouring, that those works which they jointly performed, seemed to have been the work of only one hand. Elias painted history, landscape, and flowers, with abundance of merit, but he excelled in perspective and architecture. His colouring is clear and bright, his pencil light and firm; his figures are well de-



signed and disposed, though not always elegant; and his composition is extremely rich.—*Houb., Pilk.*

NOLLET (Dominick), a Flemish painter, born at Bruges in 1640, and died in 1736, aged 96. The Flemish writers are silent respecting the instructor of this artist in the art of painting, but they assert that he distinguished himself so much in his profession, that he was appointed principal painter to Maximilian duke of Bavaria, with an honourable pension. Sometimes he painted historical subjects; but his greatest power was visible in his battles and landscapes. The former he executed with great truth and spirit, and in the latter his trees were touched with a masterly pencil, and were well coloured. It was customary with him to lay on a strong body of colours, which at a competent distance had a very good effect, and in the whole produced harmony and warmth. He designed correctly, and in his taste of composition resembled Vander Meulen; but he was not equal to that master. His best performance is the representation of a battle, which is now in a collection at Bruges; it has frequently been taken for a work of Vander Meulen, and it is not unworthy of him.—*Van Mander, Pilk.*

NOLLEKENS (Joseph Francis), a Flemish painter, born at Antwerp in 1706, and died in 1748, aged 42. He visited England when young, and studied under Tillemans and Paolo Panini. He painted landscapes, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham at Stowe, and by the Earl of Tynney.—*Walpole's Anec. of Painting.*

NOLLEKENS (Joseph, R. A.), an eminent English sculptor, born in Dean - Street, Soho, in 1737,

and died in 1823, aged 86. He was the son of the preceding artist, and his mother a French woman. His father died at forty-two years of age, when his son Joseph was about five years old, leaving a widow and ten children, with little or no provision; his mother soon afterwards married a person of the name of Williams, an inferior statuary, who modelled for the Chelsea Porcelain manufactory; and who went to Flanders, where he died; his widow surviving him four or five years.

Nollekens' juvenile productions gave but little earnest of his subsequent fame. At eleven years of age he was placed under Mr. Peter Scheemaker, the most eminent sculptor then in England. Under this artist, however, who was about seventy-two years of age, young Nollekens learned to perform the more laborious and mechanical parts of the profession. The drudgery of the tasks to which he was doomed, and the slender hopes held out to his ambition, seem to have aided his natural inclination for dissipation; and the tradition is, that his pleasures were as coarse and excessive as his fate appeared to be unpromising. The inconvenience and necessity which resulted from this unlimited indulgence, at length brought him back to habits of temperance and industry. He began to apply himself diligently to the study of the works of the ancients; particularly at the Duke of Richmond's rooms at Whitehall, where his Grace, with a laudable anxiety for the progress of the fine arts in this country, had collected abundance of very fine casts from the principal antique statues. Our tyro's efforts were rewarded in the years 1759 and 1760, by premiums from the Society of Arts for a drawing from the Bacchus

of Michel Angelo, and a clay model of his own composition of Jephthah's Vow. In 1762 he also gained the principal prize for a basso-relievo in marble, the subject of which, we believe, was the Visit of the Angels to Abraham. Feeling that England was not the place in which he could expect to obtain much professional knowledge, and having by this time saved a sufficient sum of money to enable him to prosecute his studies in Italy, he repaired to Rome, desirous of qualifying himself for what was then the summit of his ambition, the situation of assistant to Mr. Wilson, the sculptor; afterwards for many years keeper of the Royal Academy. At Rome, Mr. Nollekens profited by the instructions of Cavaceppi, a man of considerable note, who behaved very kindly to him, not only by giving him the information and advice of which he stood so much in need, but by introducing him to the society of artists and literati of Rome. Mr. Nollekens's progress in his art now became very rapid, and he soon had the honour of receiving a gold medal from the Roman Academy of Painting, Sculpture, and Architecture; being the first premium ever adjudged by that academy to an English sculptor.

During a residence of nearly nine years at Rome, the company of Mr. Nollekens was much solicited by his countrymen, who found, in his research and intelligence, resources which were highly serviceable to them. In consequence he made many and valuable friends, who, on his return home, kept up his importance in England, as they had done on the Continent. Some of his best busts were executed at Rome; the only one known of Sterne, and a very fine one of Garrick, both formerly in the possession of the late Lord Yarborough (who had the largest collec-

tion existing of Mr. Nollekens's works), and above all, the justly celebrated head of Mr. Stephen Fox, when an old man, in the possession of Lord Holland, are specimens of his ability at that period of his life. It may be doubted whether Mr. Nollekens ever excelled the last-mentioned work. And yet at that time his price for a bust was only twelve guineas; although it was afterwards gradually increased to a hundred.

Mr. Nollekens, who had taken out with him to Italy only about two hundred pounds, brought back above sixteen hundred. Soon after his arrival in England, in 1770, he married the youngest daughter of Mr. Justice Welch, with whom he received a very handsome portion. He now took up his abode in Mortimer-Street, Cavendish-Square, and speedily acquired the celebrity and employment to which his pre-eminent merit, as compared with the sculptors of that day, justly entitled him. For a long series of years he was most extensively and liberally patronised, particularly by his late Majesty, with whom he was a great favourite; a circumstance highly to his honour, for no man was a sounder judge of character than George the Third.

Mr. Nollekens was elected an Associate of the Royal Academy of London on the 27th of August, 1771; and a Royal Academician on the 1st of February, 1772.

The chisel of Mr. Nollekens was chiefly distinguished by its careful and accurate imitation of nature, and by a total absence of that peculiarity of style called *manner*. Although he must always have borne strongly in remembrance the choicest relics of Greek sculpture, and had himself made drawings of all the most celebrated antique statues both at home and abroad, they

seem to have had little influence in the formation of his taste. His "Venus with the Sandal," upon which he was employed at intervals for above twenty years, is esteemed his *chef d'œuvre*. His monument to Mrs. Howard is also a very fine piece of sculpture. But it seems to be generally admitted that his professional reputation must principally rest on his busts. They cannot be surpassed for correctness; and the country is indebted to him for the perpetuation of the features of many men of whom England will be forever proud.

Few artists indeed have ever laboured with more persevering assiduity than Mr. Nollekens. He continued to do so until one morning in February, 1819; when, while sitting at breakfast, he received a violent paralytic stroke, which for a time deprived him of speech, and of the use of his left hand. Having recovered a little from the effects of this attack, he dabbled on until about two years before his death, when, in consequence of his increasing infirmities, and of his almost total loss of sight, he became incapable of any further personal exertion. On the 23rd of April, 1823, at about half past one o'clock, he expired.

When some alchemist, who pretended that he had discovered the philosopher's stone, offered to disclose his secret to Rubens, that great artist laughingly told him he needed it not, for that his pencil had long acquired the power of converting every thing it touched into gold. Mr. Nollekens's chisel seems to have had a similar property. It is probable that no artist ever amassed so much wealth. At the time of his decease exaggerated accounts were circulated with respect to its amount; his will being proved, however, it was sworn by the executors, Sir

William Beechey, John Thomas Smith, Esq. and Francis Douce, Esq. to be under two hundred thousand pounds.—*Gen. Biog. Dictionary, Smith's Life of Nollekens, &c.*

The following is a List of Monuments, executed by Mr. Nollekens:—

Ashburton, Lord; Bathurst, Lord; Barwell, Henry; Bateman, Lord; Baring, John; Besborough, Lord; Boston, Lord; Boscawen, Mr.; Birch, Taylor; Bodwell, Mr.; Booth, Sir Charles; Boyn, Lady; Boyde, Lady; Buckworth, Mr.; Coke, Mrs.; Champion, Major; Chase, Mr.; Cunliffe, Sir Foster; Darby, Mrs.; Dashwood, Sir John; Davenport; Dorset, Duke of; Dysart, Lord; Earl, Mrs.; Elwes, Mr.; Finch, Rev. Dr.; Fuller, John; Goldsmith, Oliver; Howard, Mrs.; Hill, Joseph; Irwin, Lady; Irby, Mrs.; Jervoice, Mrs.; Keate, George; Kent, H. R. Duke of; Leigh, Lord; Long, Charles; Lovaine, Lord; Mackenzie, Stewart; Manners, Lord Robert; Mitford, Mrs.; Mordant, Sir J.; Myneel; Noel, General; Pinfold, Sir Thomas; Pringle, Sir John; Robinson, Sir Sept.; Salisbury, Sir Thomas; Sand, Lord; Standish, Mr.; Sayer, Admiral; Southell, Edward; Seymour, Lady Anne; Spencer, Earl; Shipley, Mrs.; Stuart, Sir Charles; Talbot, Lady; Travers, Lord; Tyrrell, Sir J.; Willis, Dr. Robert; Wyndham, William; Wyndham Family; Worcester, Bishop of; Wynn, Lady.

The following is a List of Statues executed by Mr. Nollekens, in Marble:

Denison, Robert, } For a mausoleum.  
Denison, William, }  
Diana—Marquis of Rockingham.  
Juno—Ditto.  
Mercury—Lord Yarborough.  
Pitt, Hon. William, Cambridge.  
Buckingham, Marquis of, Earl Fitzwilliam.  
Venus—Marquis of Rockingham.  
Venus chiding Cupid—Lord Yarborough.  
Venus—Mr. Chamberlain, Hampshire.  
Venus anointing her hair—bought at Mr. Nollekens's Auction, by Mrs. Palmer.

Subjects exhibited at Somerset House as they stand chronologically.

1771. A bust of a nobleman in marble.  
A model of Bacchus.

- A model of Pætus and Arria, a group.
1772. A bust of a gentleman in marble.  
A statue of Bacchus in marble.
1773. A statue in marble, representing Venus taking off her sandal.  
Cupid and Psyche in bas-relief.  
Hope leaning on an urn.  
Portrait of a young lady.
1774. A bust of his majesty in marble.
1775. A bust of a nobleman in marble.  
Venus chiding Cupid, a model  
A bust, a model.
1776. A statue of Juno in marble.  
A bust in marble.  
Ditto.  
Ditto.
1777. A bust of a nobleman in marble.  
A bust of a gentleman in marble.  
Ditto.  
Ditto.  
A bust of a lady, a model.  
A bust of a gentleman, a model.
1778. A marble group of Venus chiding Cupid.  
A statue of Diana.  
A model of two children, designed for a monument.  
A bust of a gentleman.
1779. A bust of a nobleman in marble.  
A bust of a general.  
A model of a monumental figure.
1782. A monumental bas-relief.  
A figure of Adonis.  
A Cupid sharpening his arrow.
1783. Figure of Mercury in marble.
1784. Bust of a lady.  
Bust of a nobleman.  
Bust of a lady.
1785. Bust of a gentleman.
1788. A monumental figure.  
Ditto.  
Figure of Britannia.
1789. Bust of a gentleman.
1790. Lord Robert Manners, expiring in the arms of Victory, intended by the late Duke of Rutland for a monument to be placed in the chapel at Belvoir Castle.
1791. Bust of a gentleman.
1792. Bust of a lady.
1793. Bust of a lady.
1799. Bust of a gentleman.  
Bust of a lady of quality.  
Bust of a nobleman.  
Bust of a lady.  
Bust of a nobleman.  
Ditto.  
Venus.
1800. Bust of a gentleman.  
Bust of a nobleman.  
Venus anointing her hair.  
A monumental group, to the memory of a lady who died in child-bed, supported by Religion.
1801. Portrait of Mr. John Townley, in the form of a terminus.  
Bust of his Grace the Duke of Bedford.  
Bust of a young gentleman.  
A bust of Lady Hawkesbury.  
Bust of a young gentleman.  
Bust of Lord Petre.  
A sepulchral bas-relievo, to the memory of the late Duke of Dorset.
1802. Bust of Dr. Burney.  
A design for a monument, to the memory of a late celebrated general, supported by Wisdom and Justice.  
A sketch—the Graces.  
Bust of the late Duke of Bedford.  
A sketch of Adam and Eve.  
A sketch of a monument for a naval officer, expiring in the arms of Victory.  
Bust of the Hon. C. J. Fox.  
A sketch—the slaughter of the Innocents.
1803. Pudicity—a sketch.  
Bust of Mr. Stoner.  
Lot and his two daughters—a sketch.  
Dædalus and Icarus—a sketch.  
The judgment of Paris—a sketch.  
Bust of Lord Moira.
1804. Portrait of the Hon. C. Grey.  
Ditto of Miss C. Symmons.  
Ditto of the Right Hon. General Fitzpatrick.  
Ditto of the Earl of Lauderdale.  
Ditto of Lord R. Spencer.
1805. A sketch of an Hercules.  
Ditto, of a Faun playing.  
A medallion of the late Miss Ackland, daughter of J. Ackland, Esq.  
A sketch of Laocoon and his sons.  
A bust of the late Marquis of Stafford.  
A design of a monument, intended for Westminster Abbey, to the memory of two naval officers.  
A bust of the late C. Townley, Esq.  
A bust of T. W. Coke, Esq.
1808. Bust of the Hon. Mr. Pelham.  
Ditto of the Earl of Darnley.  
Ditto of the Marquis Wellesley.  
Ditto of his Grace the Duke of Bedford.  
Bust of His Royal Highness the Prince of Wales.  
Ditto of Sir W. W. Wynne, Bart.

1810. Bust of his Grace the Duke of Rutland.  
 Ditto of the Right Hon. Lord Brownlow.  
 Ditto of the Hon. Mrs. Pelham.  
 Ditto of the Right Hon. Lord Grenville.  
 Ditto of her Grace the Duchess of Rutland.  
 Ditto of the Countess of Charlemont.  
 Ditto of the Right Hon. Lord Mulgrave.
1811. A model of a monument of the late Mrs. Coke of Holkham.  
 Bust of the Right Hon. Lord Castlereagh.  
 Ditto of the Right Hon. Earl of Chatham.  
 Ditto of the Right Hon. Lord Grenville Leveson Gower.  
 Ditto of the Right Hon. W. Wellesley Pole.  
 Ditto of the Right Hon. Lord Roos.  
 Ditto of the Right Hon. George Canning.  
 Ditto of Admiral Sir — Colpoys, K.B.
1812. Bust of the Countess of Charlemont.  
 Ditto of Benjamin West, Esq., President of the Royal Academy.  
 Ditto of the Right Hon. Lord Brooke.  
 Ditto of Lord Gwydir.
1813. Bust of the Right Hon. — Spencer Perceval.  
 Ditto of the Right Hon. Lord G. Cavendish.  
 Ditto of H. R. H. the Duke of York.  
 Ditto of the Marquis of Wellington, now Duke of Wellington.
1814. Bust of S. Whitbread, Esq., M.P.  
 Ditto of the Earl of Charlemont.  
 Ditto of his Grace the Duke of Grafton.  
 Ditto of Earl Cowper.  
 Ditto of the Earl of Aberdeen.
1815. Bust of Lord Erskine.  
 Ditto of the Rev. C. Burney, D.D.  
 Ditto of the Earl of Egremont.
1816. Bust of Lord St. Helen's.  
 Ditto of T. Coutts, Esq.  
 Ditto of the Earl of Liverpool.  
 Ditto of his Grace the Duke of Newcastle.

**NORDEN (John).** This English artist was an eminent engraver of topographical subjects. Anthony

Wood conjectures, with great probability, that he was the author of several tracts, which he enumerates, and thinks he was born in Wiltshire, about the year 1546. He was a commoner of Hart-hall, Oxford, in 1564, and took the degree of Master of Arts in 1573. He resided at Hendon, in Middlesex; was patronised by Lord Burleigh and his son, Robert, Earl of Salisbury, and was surveyor of the king's lands in 1614. His principal work as an engraver, was his *Speculum Britannia*, or an historical and chorographical description of Middlesex and Hertfordshire, with a frontispiece and maps. He also engraved a view of London, in 1609, with a representation of the Lord Mayor's Show, with a variety of habits. — *Strutt*.

**NIXON (J.)**, an English engraver, who flourished about the year 1750. His best prints are small portraits, which he executed in a surprisingly neat style, in which the faces are entirely finished with dots, which gives them an interesting appearance. — *Strutt*.

**NOBLESSE (A.)**, a French engraver, who resided at Paris, where he died at an advanced age in 1730. He excelled in drawing with a pen, and appears to have formed his taste by studying the works of Callot. He etched a few small landscapes, which are executed in the neat and spirited style of that master. — *Strutt*.

**NOCHER (J. E.)**, a French engraver, who resided at Paris about the year 1760. He was a pupil of Stephen Fessard, and has engraved several book ornaments, and a few portraits, among which is that of J. J. Rousseau. — *Strutt*.

**NOLLI (Carlo)**, an Italian engraver, who resided at Naples about the year 1760. He was employed in the plates engraved by command of the King of the Two Sicilies, of

the antiquities discovered at Herculaneum.—*Strutt*.

NORGATE (Edward), a celebrated English painter in miniature, who died about 1641. In the initial letters of an old manuscript executed by him are the portraits of James I. sitting on his throne, and delivering the patent to Earl Stirling; and round the border, representations in miniature of huntings, fishings, &c.—*Walpole's Anec. of Painting*.

NORTHCOTE (James R. A.), an eminent historical and portrait painter, born at Plymouth in 1746, and died in 1831, aged 85. It is related of this eminent artist, that he never went far from his native town, until he had more than attained the age of manhood. He evinced his predilection for the arts at a very early period; but received no encouragement from his father, an eminent watchmaker, who apprenticed him to his own trade.

After he had served his time, the strong bent of his natural inclinations determined him to abandon the mechanical occupation in which he had hitherto been engaged, and to devote himself to his favourite pursuits, drawing and painting. In these he manifested so much ardour, that at length, through the intervention of Dr. John Mudge, F.R.S., a physician at Plymouth, distinguished for some scientific works on the *Speculum*, he was recommended as a pupil to Sir Joshua Reynolds. Sir Joshua (who was himself a native of Plympton, not far from Plymouth,) was an old friend of the Mudge family; and on his tour into the West with Dr. Johnson, in the year 1762, had taken the great moralist to the house of Mr. John Mudge, then a surgeon, and introduced him to the father, the Rev. Zachariah Mudge, who was vicar of St. Andrew's, in Plymouth.

Mr. Northcote had nearly reached his twenty-fifth year when he arrived in London. Although Sir Joshua had been induced to give him a trial, it was with no great reliance on his talent; as his attainments in art, which had been obtained in a very desultory way, bore little correspondence with those of other tyros, many years junior to himself. Mr. Northcote's diligence, however, soon made amends for his deficiencies; and his improvement was rapid. Of an age, also, to become a pleasant companion to his master, and connected with him by provincial associations, he quickly became a favourite pupil; whilst his powerful mind, and already extraordinary talents for conversation, enabled him to avail himself of all the advantages of that polished society which was accustomed to resort to Sir Joshua's house. Having remained domesticated there for five years, on the most agreeable terms, in May, 1776, he reluctantly quitted that delightful abode; thinking it was now time to do something for himself, in which opinion his preceptor concurred, saying, "I hope we shall assist each other as long as we live."

On leaving Sir Joshua, Mr. Northcote commenced portrait painter; and, had he confined himself to that branch of art, there can be little doubt that he would have attained eminence in it, as he had a just perception of character, and his style was free from affectation. However, his imagination led him to the indulgence of the more independent and pleasing, though less lucrative, study of historical painting. In furtherance of this object, in 1777, he repaired to Italy, where he remained about three years; during which time he was elected a member of the Imperial Academy of Florence, of the Ancient Etruscan Academy at Cortona,

and of the Academy del Forti at Rome. He was also requested to make a portrait of himself, to be placed among those of distinguished artists which grace the gallery at Florence: the picture he presented on that occasion was at once a faithful resemblance, and an exquisite specimen of his professional skill. Mr. Northcote returned to this country in 1780; having visited, on his way, all the repositories of the Flemish school.

When Mr. Northcote had again settled at home, it was soon evident that, in pursuing the study of design, he had not mistaken his forte. The subject of this memoir being, at that time one of the most promising painters of the British school, was employed by Mr. Boydell, and by other printsellers, who, influenced by the worthy alderman's success, became publishers; and prints, from the designs of Northcote were to be seen, framed and glazed, on the walls of the higher order of dwellings in every part of the kingdom. One of the most admired, entitled, "The Village Doctress," had for several years a considerable sale. It was, in fact, by familiar subjects of this class, painted from their prototypes in nature, and thus circulated by the aid of engraving, that a general feeling in favour of the graphic arts was first excited throughout the country.

The time, however, was approaching when a new and a higher impulse was to be given to the native schools of painting and engraving, by the formation of the Shakspeare Gallery. About the year 1786, a scheme was suggested to form a collection of pictures illustrative of our great dramatic author, which was to be publicly exhibited, with a view to the production of a splendid work in folio, in honor of the bard of Avon. Mr. Boydell at once adopted the proposal for this great national un-

dertaking; and, commencing with enthusiastic zeal, this munificent commercialist supplied the funds, and gave employment to every distinguished painter in the empire.

It was this memorable occasion that enabled Northcote to develop his powers. The public excitement at the opening of the Shakspeare Gallery exceeded the expectations of even the most sanguine. All the fashionable world, and crowds of every class, flocked to Pall-Mall, to behold the interesting sight, and subscriptions poured in from every quarter in support of the glorious novelty. Amongst the many splendid efforts of the British art which were thus collected together, none were more justly attractive than the compositions of Northcote. The scene of the smothering of the royal children in the Tower of London; that of taking the bodiea secretly by torch-light for interment at the foot of the stone-steps; the subject of Arthur and Hubert, and others, by his pencil, certainly may be reckoned amongst the best specimens of the state of British art at that flourishing period of its history. These works manifestly proved how successfully as a colourist he had imbibed the feelings of his illustrious master. Northcote had now attained to the zenith of his fame, and he received the reward of it by being elected an Associate of the Royal Academy, on the 6th of November, 1786, and a Royal Academician on the 13th of February, 1787.

"The 'Wat Tyler,'" says one of his biographers, "the largest, if not the happiest effort of the painter, met with a very gracious reception from the world. The story of the heroic mayor and the bold insurgent is told with great simplicity and truth. Tyler, stunned by a stroke of Walworth's mace, is dropping from his horse; the poniard of a

citizen is ready to make all secure; the youthful king gazes on the scene with a touch of boyish astonishment, while the rebels bend their bows and advance their spears to avenge the death of their leader. The colouring is rich, the light and shade happy; the work fills the imagination, and realises history.

It had been for some time whispered that Northcote was busied on a series of pictures, which, uniting the poetry with the realities of life, would reconcile academic elegance and scientific grace to the varied excellence and unregulated loveliness of nature. When, in 1796, those pictures made their appearance in the exhibition of the Academy, it was found that the painter had an aim even beyond this—that it was his ambition to read a great moral lesson to his country. He delineated two young women, of humble condition, clever and charming, commencing their careers in the world at the same time, and in the same place; one of them he endowed with natural modesty, and love of truth and virtue, and on the other he bestowed those dangerous passions which hurry beauty to disgrace and ruin. There were ten pictures in all, and the names of these will sufficiently indicate the line of the story, and the moral the artist designed to bring out.

1. The Modest Girl and the Wanton, fellow-servants in a gentleman's house; 2. The Wanton revelling with her Companions; 3. Good advice [given to both by an old Servant; 4. The Wanton in her Bed-chamber; 5. The Modest Girl in her Bed-chamber; 6. The Wanton turned out of doors for misconduct; 7. The Modest Girl rejects the illicit addresses of her Master; 8. The Wanton dying in poverty and disease, visited by the Modest Girl; 9. The Modest Girl receives the honourable

addresses of her Master; 10. The Modest Girl, married to her Master, is led to her coach, while the Wanton, dead in misery, is laid in her grave. The idea (taken of course from Richardson's Pamela) was fine, the aim good, and nothing was wanting but dramatic skill and genius to confer variety of character, and dip the whole in those splendid hues which are to painting what nervous words are to poetry. Of all who looked upon those compositions, the painter himself was the only one who thought he had succeeded. The beauty of Northcote's Modest Girl seemed as little calculated to lead her to distinction, as the loveliness of his Wanton was to lure the seducer and conduct her to ruin. The nature of the subject, as well as the way in which it was handled, recalled Hogarth's *Marriage-à-la-Mode* to the memories of men; and it was little to the pleasure of Sir Joshua's pupil, and the admirer of Michel Angelo, to be told that a painter, who had made nature alone his academy, had far excelled him in all that can lend interest to such compositions.

Having failed in his attempt in the moral line, he returned to portraiture and to historic composition as to studies from which he had been against his will withheld. Of mere portraiture he almost always spoke in a tone nearly allied to contempt. When he painted his own head, which he did often, he put on a splendid cap of green velvet; assumed a sort of Titian-like air; regarded himself complacently in the glass; and strove hard to make his labours on the canvass rival, or rather surpass, the shadow before him.

"Of his historical pictures," says his biographer, "which he painted along with his portraits, I shall ren-



der no very detailed account. They were neither very numerous nor remarkable, whether for dignity of conception, or natural elegance of colour. 'The Landing of the Prince of Orange at Torbay is, as a composition, cold, correct, and lifeless; it was, however, well enough received; the portraits of the chief leaders of the enterprise were inserted; but there was a bustle without dignity, and a sort of stern galvanism had set the dead into motion. 'The Leopards' also pleased many. He prided himself justly on his beasts and birds: he could do better with physical than mental power. 'Jacob blessing the Sons of Joseph,' is a quiet, serene picture; the old man seems not to feel the worth of what he gives; and the youths receive the benediction with a calmness which some critics mistook for indifference. The 'St. Francis' was a portrait, and worthy of the painter. 'The Mother's Prayer' was reposing and graceful: so was 'The Girl reading'; nor should the picture of 'Two Monkeys' be forgotten: there was skill in the grouping, and much nature in the character of these natives of the desert. The work, however, which made the most favourable impression on the public mind was 'Argyll visited, while asleep in prison, by his chief enemy.' There is an air of tranquillity and innocence about the slumbering nobleman, and of awe, not unmingled with remorse, about his visiter, exceedingly well portrayed."

"From 1800, for the space of a dozen years, Northcote exhibited some sixty, out of the numberless portraits which he painted. Though the love of historic painting was well nigh extinct in the land, Northcote was slow, or unwilling, to abandon a line of study, which had brought him into fame. As he considered those

pictures which he exhibited to be the best, we shall proceed to notice them in the order in which they made their appearance. 1. The Cradle Hymn; 2. A Girl in a Show of Animals; 3. A Bacchante; 4. A Lady passing the Alps; 5. Vulture and Snake; 6. Christ, the Good Shepherd; 7. Prospero, Miranda, and Caliban; 8. Tiger Hunting; 9. Buck Hunting; 10. A Girl going to Market; 11. The Angels appearing to the Shepherds; 12. Romulus and Remus; 13. Death of the Earl of Argyll; 14. The Disobedient Prophet of Judah slain by a Lion; 15. Lion Hunting; 16. Joseph and his Brethren. Of these, some are natural and vigorous, some forced and exaggerated, but all are marked by a simplicity of conception, and an elevation of thought, which seldom forsook him in his compositions. The picture of 'The Vulture and Snake' has been commended by all critics, and admired by all spectators. The former seems uttering that sharp, shrill cry, which announces his love of carnage; and the latter raises his slim and speckled neck, and prepares for resistance. The picture of 'Prospero and Miranda' is from that fine scene in 'The Tempest,' where the father relates to the daughter the cause of his exile. Miranda is supposed to be saying,—

— 'You have often  
Begun to tell me what I am; but  
stopp'd  
And left me to a bootless inquisition;  
Concluding, *Stay, not yet.*'

Had something of the wildness of Fuseli mingled with the composition of Northcote, we might, perhaps, have had in him a great painter. As it is, one finds in almost all his historical compositions little of that vital fire without which the fairest forms are but clods of the valley, and the most gorgeous draperies as waste of

colour. He knew—no one knew better—what was necessary to be done; but his imagination was of a low order, and even his skill of hand none of the best. His Scripture pieces are generally heavy and uninspired. ‘Christ, the Good Shepherd’ has little of the Divinity; ‘The Disobedient Prophet’ is destroyed by the lion, without exciting our feelings; and ‘Joseph and his Brethren’ recalls, to the disadvantage of the artist, the simple pathos of the scriptures.”

As an author, Mr. Northcote not a little distinguished himself. His earliest publications were some papers in a periodical work called “The Artist;” as, in the first volume, No. 2, On Originality in Painting; Imitators and Collectors. 4. A Letter from a disappointed Genius; and a Character of John Opie, R. A. 19. A Second Letter from a disappointed Genius. 20. On the Imitation of the Stage in Painting. In the second volume, No. 7, The History of the Slighted Beauty, an Allegory.—He also contributed to the “Fine Arts of the English School,” the biography of Sir Joshua Reynolds; which he afterwards expanded in a quarto volume, entitled, “Memoirs of Sir Joshua Reynolds, Knt.; comprising Anecdotes of many distinguished persons, his contemporaries, and a brief Analysis of his Discourses; to which are added, “Varieties on Art,” 1813. In 1828, he published, in octavo, “One Hundred Fables, original and selected,” embellished with two hundred and eighty engravings on wood, from his own designs. His last work, published in 1830, in two volumes octavo, is, “The Life of Titian, with Anecdotes of distinguished Persons of his time:” a work containing a vast mass of useful information and reflections on the art of painting.

At length the day approached that was to terminate Mr. Northcote’s long and tranquil life. On the morning of the 13th of July, 1831, Mrs. Gilchrist, his housekeeper, raised her master to give him some tea; but he swallowed little, and the yolk of an egg with difficulty. For twelve hours he remained very quiet; and expired at twenty minutes after eight in the evening.

We are principally indebted for this brief Memoir of Mr. Northcote to the *Library of the Fine Arts; A. Cunningham’s Lives of the Painters*; and to the *Annual Biographical Dictionary*.

NUTTING (Joseph), an English engraver, who resided in London about the year 1700. He was principally employed by the booksellers. His best prints are his portraits, and they are more esteemed on account of their scarcity, than any merit they possess in point of execution.—*Strutt*.

NUZZI, called MARIO DA’ FIORI (Mario), an Italian painter of flowers, &c., born in 1603, and died in 1673, aged 70. He was the disciple of Tomaso Salini, his uncle; nature was his incessant study, and he imitated her with so beautiful an exactness, that it is impossible to behold his paintings without feeling the same pleasure that every object would excite, if viewed in its full perfection as it grew. His pencil is inexpressibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and disposition. His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a much higher price, induced him to visit that city, where he received so many proofs of the esteem of all the ablest judges of painting, that he was soon in affluent circumstances. But he found a much

greater demand for his works from the princes and nobility of different parts of Europe than he found even in Rome, his pictures being purchased as fast as they were finished. He omitted neither labour or study that contributed to his arrival at perfection, and his success was equal to his hopes. He selected the most beautiful flowers for his subjects;

he imitated them with amazing lustre and brilliancy, and obtained the honour of being ranked among the greatest artists in that style of painting. A capital picture by Mario da Fiori is in the church of St. Andrea della Valle; it is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camassei.—*Vas., Pilk.*

## O.

**ODAZZI** (Giovanni), an Italian historical painter, born at Rome in 1663, and died in 1731, aged 68. He was first a disciple of Ciro Firri; but after the death of that master, became the disciple of Giovanni Batista Gaulli, called Baciccio. He gained considerable reputation by a composition which he painted in the church di Santi Apostoli, of which the subject was the Fall of Lucifer and his Angels. He was one of the twelve artists selected to paint the Twelve Prophets in fresco, in the church of St. John Lateran, above the twelve marble statues of the Apostles. The Prophet which Odazzi painted was Hosea. He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but expedition, unsupported by solid powers, seldom produces works able to stand the test of time. He was a member of the academy of St. Luke, and the pope conferred on him the order of knighthood.—*D'Argenville.*

**ODIEUVRE** (Michael), a French engraver and printseller, who resided at Paris in the year 1735. He etched and published, in 1738, a set of portraits of illustrious personages, entitled, *Portraits des Personages illustres de l'un e' de l'autre Sex*, *recueillis et gravés par les soins*

*de Michel Odieuvre, marchand d'Estampes à Paris.—Strutt.*

**OLIVER** (Isaac), an English historical and miniature painter, born in 1556, and died in 1617, aged 61. He studied under Hilliard, but received some farther instructions from Frederick Zucchero, and became a painter of great eminence. His principal employment was in miniatures, in which style he worked for the most distinguished personages of his time; but he likewise painted historical subjects with success. He was a good designer, and also very correct; his touch was neat and delicate, and though he generally worked in miniature, yet he often painted in a larger size. His drawings are highly finished, and exceedingly valued, many of them being copies after Parmegiano. Several very fine miniatures of this master are to be seen in the collections of the English nobility and gentry, some of them portraits of himself, others of Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonson, which are admirably finished. There is also a whole-length of Sir Philip Sydney, in which the handling is excessively neat, and nature truly as well as beautifully imitated. Rubens and Vandyk painted James I. after a miniature picture of this

master, which is a sufficient testimony of his merit; and his works are at present in as high esteem as they could possibly have been in the time when he flourished. In the closet of Queen Caroline, at Kensington, there is a capital drawing of Oliver's, of which the subject is, the placing of Christ in the Sepulchre; and another drawing after Raffaele's design of the Murder of the Innocents, which has a great deal of merit. He worked in oil as well as in water colours, but with little success.—*Vertue, Walpole, Pilk.*

OLIVER (Peter), an English painter of portraits in miniature, born in 1601, and died in 1660, aged 59. By the precepts and example of his father, he arrived at a degree of perfection in miniature portrait painting confessedly superior to his instructor, or any of his contemporaries, as he did not confine his subjects to a head only. In the collection of King Charles I. and James II. there were thirteen historical subjects painted by this Oliver, of which number seven are still preserved in the closet of Queen Caroline, at Kensington; and a capital picture, of his painting, is in the possession of the Duchess of Portland, being the Wife of Peter Oliver.—*Vertue, Walpole, Pilk.*

OLIVER (John), an English engraver, born about the year 1616. He is said to have been a nephew of Peter Oliver. He was an eminent painter on glass, and practised that art until he was far advanced in years, as appears from the inscription on a painted window, executed by him, in Christ Church, Oxford, *J. Oliver ætat. suæ 84, anno 1700, pinxit deditque*. The subject is the Angel delivering St. Peter from prison; the drawing and execution are good, but the colouring in some parts is feeble.—*Strutt.*

OORT (Adam Van), a Flemish historical, portrait, and landscape painter, born at Antwerp in 1557, and died in 1641, aged 84. He was the son of Lambert Van Oort, a painter of considerable reputation for perspective and architecture. Adam was instructed in the art by his father, and afforded sufficient proofs of his having an enlarged genius, so that he soon rose into esteem, not only as a painter of history, but as an able artist in landscape and portrait. But the greatest honour of Von Oort proceeded from his having been the first instructor of Rubens, whose works have eternised his master's memory along with his own. Naturally he was of a rough and disagreeable temper, which occasioned him to lose the love of his disciples and his friends; and among the number, he totally forfeited the esteem of Rubens, his best pupil. Jordaens was the only person who accommodated himself to the savage humour of his master, but it appears probable that he condescended to endure his morose behaviour out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married. In his style of painting he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his best time his composition was agreeable, and his design correct; but in his latter time, his works had nothing to commend them, except the freedom of handling and the goodness of their colouring; yet, with all his defects, he was accounted a good painter. Rubens used to say, that Van Oort would have surpassed all his contemporaries if he had seen Rome, and formed his taste by studying after the best models. He painted a great number of designs for the

altars of churches in Flanders, which have a great share of merit in several parts, and they are still beheld with pleasure by good judges.—*Houb., Pilk.*

OOST (Jacob Van), a Flemish historical and portrait painter, born at Bruges about the year 1600, and died in 1671, aged 71. He learned the art of painting in his native city, though it is not ascertained by what master he was instructed; but he travelled to Italy, where he attached himself particularly to the style of Annibale Caracci, and imitated him in such a manner as to surprise the most able connoisseurs at Rome. With a well established reputation he returned to his own country, and though he was indefatigable in his business, yet he had as much employment as he could possibly undertake; and even to the last day of his life, his pencil was continually in his hand, by which means the number of paintings finished by this master is almost incredible, particularly if it be considered that his compositions were always of a large dimension. He possessed many of the accomplishments of a great painter. His touch and his colouring were good; he introduced but few figures into his designs, to avoid encumbering his subject, and he disposed them with a great deal of skill and elegance, giving them such draperies as were simple and natural. He designed in a good taste; his style of design resembled that of Annibale, yet it was less charged than the designs of that master usually are. In his carnations, his colouring was fresh and like nature; but he is not so commended in the colouring of his draperies, which is sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well, and as he was not fond of painting landscape

(though occasionally he painted it well), in the stead of it he ornamented his back-grounds most frequently with buildings, columns, arches, and different pieces of architecture, which gave his composition a grand effect. The most admired picture of Van Oost is in the church of the Jesuits at Bruges; the subject of it is a Descent from the Cross, in which the design, the disposition, the expression, colour, and chiaro-scuro, are worthy of the highest praises.—*Houb., Pilk.*

OOST (Jacob Van), a Flemish historical painter, born at Bruges in 1637, and died in 1713, aged 76. He received his first instruction from his father Jacob, and afterwards visited Italy. At Lisle, through which he travelled on his return, he happened to be solicited to paint portraits, and succeeded so well, that he was earnestly invited to settle there; all the principal families in that city seeming to be ambitious of being perpetuated by his hand. In historical subjects his figures were correct, and the expression remarkably good; his draperies were cast in a grand taste, his colouring was of a pleasing tone, and a fine effect, and his style of design that of the Roman school. His pictures, like those of his father, were always on a large scale, chiefly for the churches of Bruges and other cities of Flanders.—*Van Mander, Pilk.*

OOSTERWYCK (Maria Van), a celebrated Dutch paintress of flowers and fruit, born at Nootdrop, a small town near Delft, in 1630. She was the daughter of a clergyman, who encouraged the disposition she discovered for the art, by placing her under the tuition of John David de Heem, the most celebrated flower painter of his time. By the lessons of so able an instructor, and her attentive study of nature, in a few

years she produced some pictures which approached to the beauty and delicacy of the works of De Heem. Her pictures of fruit, flowers, and still-life, found their way into the choicest collections; and she received commissions from many of the princes of Europe. The Emperor Leopold engaged her to paint a picture for his collection, which was so much to his satisfaction, that he sent her the portrait of the Empress and his own, set with diamonds, as a mark of his approbation. William III. and Louis XIV. were among the most munificent patrons of this celebrated lady.—*Strutt.*

OPIE, or HOPPY (John), an eminent English historical and portrait painter, born at a village near Truro in Cornwall in 1761, and died in 1807, aged 46. The following biographical sketch, is from the elegant pen of Prince Hoare, Esq. R.A.—“His father and grandfather were reputable master carpenters in that neighbourhood. His mother was descended from the ancient and respectable family of Toukin, of Trevannance in Cornwall; and amongst his ancestors in that line is mentioned the author of a valuable history of Cornwall, which was left nearly finished, and is at present in the possession of Lord de Dunstanville. He was very early remarkable for the strength of his understanding, and for the rapidity with which he acquired all the learning that a village school could afford him. When ten years old, he was not only able to solve many difficult problems of Euclid, but was thought capable of instructing others: and such was his increasing confidence in his own superior powers, that he had scarcely reached his twelfth year, when he set up an evening school in St. Agnes, and taught arithmetic and

writing, for the latter of which he was excellently qualified, as he wrote many various hands with admirable ease and accuracy; and he reckoned among his pupils some who were nearly twice his own age. His father was very solicitous to bring him up in his own business, and to this end bound him apprentice to himself; but the soaring mind of the boy could not submit itself to drudgery in the employment of a common man. The love of drawing and painting seems to have given a very early bias to his inclinations; and the manner in which it disclosed itself cannot be considered as uninteresting. Emulation appears to have first lighted up the ready flame. About the tenth year of his age, seeing one of his companions, whose name was Mark Oates (now a captain in the marine service), engaged in drawing a butterfly, he looked eagerly, in silence, at the performance: on being asked what he was thinking of, he replied, “he was thinking that he could draw a butterfly, if he were to try, as well as Mark Oates.” He accordingly made the experiment, and triumphed; and he returned home to his father’s house in high spirits, on account of the victory he had obtained. From this moment the bent of his talents was determined. It happened soon afterwards, that his father being employed in the repairs of a gentleman’s house in Truro, young Opie attended him. In the parlour hung a picture of a Farm-yard, probably of humble execution, but of sufficient merit to attract his notice; and he took every opportunity of stealing from his father’s side to contemplate the beauties of this performance, which, in his eye, were of the highest class. His father, catching him in one of these secret visits, corrected him; but this had little effect: he

was soon again at the door of the parlour, where being seen by the mistress of the house, he was, by her interference, permitted to view the picture without interruption. On his return home in the evening, his first care was to procure canvass and colours, and he immediately began to paint a resemblance of the Farm-yard. The next day he returned to the house, and again in the evening resumed his task at home. In this manner, in the course of a few days, by the force of memory only, he transmitted to his own canvass a very tolerable copy of the picture. Nearly by the same methods, he copied a picture of several figures hunting, which he saw in the window of a house painter. In his copy, however, he had, in compliance with the costume of his neighbourhood, placed a huntress upon a pad instead of a side-saddle, and being laughed at for this mistake, he some time afterwards destroyed his copy. The love of painting had thus so thoroughly established its dominion over his whole mind, that nothing could now divert him from engaging in it as a profession. His father, however, still treated his attempts with great severity, and used his utmost endeavours to check a pursuit which he considered as likely to prove injurious to his son's future prosperity; but the aspiring views of the young artist met with a zealous supporter in another part of his family: his father's brother, a man of strong understanding, and moreover an excellent arithmetician, continued to view his progress with pleasure, and encouraged him in his desire of learning, by jocularly complimenting him with the name of the Little Sir Isaac, in consideration of the knowledge he displayed in mathematics. He therefore followed his new studies with ardour, and had

already attained a competent skill in portrait-painting, and had hung his father's house with the pictures of his family, and of his youthful companions, when he became accidentally known to Dr. Wolcot, then residing at Truro, (and since so celebrated under the title of Peter Pindar,) who having himself some skill in painting, a sound judgment, and a few tolerable pictures, was well fitted to afford instruction, and various advantages, to the young scholar. Thus assisted and recommended, his fame found its way through the country, and so rapid was his progress, that he now commenced professed portrait painter, and went to many of the neighbouring towns, with letters of introduction to all the considerable families resident in them. One of these expeditions was to Padstow, whither he set forward, dressed, as usual, in a boy's plain short jacket, and carrying with him all proper apparatus for portrait painting. Here, amongst others, he painted the whole household of the ancient and respectable family of Prideaux, even to the dogs and cats of the family. He remained so long absent from home that some uneasiness began to arise on his account; but it was dissipated by his returning, dressed in a handsome coat, with very long skirts, laced ruffles, and silk stockings. On seeing his mother, he ran to her, and taking out of his pocket twenty guineas, which he had earned by his pencil, he desired her to keep them, adding, that in future he should maintain himself. The first efforts of his pencil, though void of that grace which can only be derived from an intimate knowledge of the art, were true to nature, and in a style far superior to any thing in general produced by country artists. He painted at that time with smaller

pencils, and finished more highly, than he afterwards did, when his hand had attained a broader and more masterly execution; but several of his early portraits would not have disgraced even the high name he has since attained. Towards the end of the year 1777, when he was sixteen years of age, he brought to Penryn a head he had painted of himself for the late Lord Bateman, who was then at that place with his regiment, (the Hereford Militia,) and who was an early patron of Mr. Opie, employing him to paint pictures of old men, beggars, &c., in subjects of which kind he was principally engaged, and which he treated with surprising force and truth of representation. At length, still under the auspices of Dr. Wolcot, he came to London, where his reception, and his continued progress, are the fit objects of the biographer. It is the purpose of this paper to delineate solely his character as a man, a scholar, and an artist. Mr. Opie's ruling passion was ambition; but ambition tending to the use and delight of mankind. It impelled him to eminence in his art, and it displayed itself in a resolution always decided, sometimes impetuous, to obtain every distinction which his path in life laid open to him. Accustomed in childhood to prove himself superior to his companions, the desire of competition became unextinguishable. Wherever eminence appeared, he felt and eagerly showed himself its rival. He was forward to claim the honours, which he was still more diligent to deserve. He regarded every honourable acquisition as a victory, and expressed with openness the delight he experienced in success. On the professorship of painting in the Royal Academy becoming vacant by Mr.

Barry's dismissal, he offered himself a candidate; and being told that he had a competitor, whose learning and talents pre-eminently entitled him to that office, he replied, that he abstained from farther interference, but that the person who had been proposed was the only one in whose favour he would willingly resign his pretensions: consistently with this declaration, on Mr. Fuseli's appointment to the office of Keeper, he renewed his claim, and was elected. Examples of a mind more open to the reception of knowledge, more undaunted by difficulty, more unwearied in attainment, are rarely to be found. Conducted to London by the hand of one who discerned his yet unveiled merit, he approached the centre of an exalted country with the liveliest hopes; he met its flatteries with trembling; and he viewed its unfeeling caprice with the sensitive emotions of genius, but with the unconquerable force of sense and judgment. An intellect naturally philosophic soon discovered to him that he was not born to depend on the frivolous conceit of crowds, but to command the respect of the great and wise. He bent his powers to the formation of his own mind; he applied himself to reading; he sought the society of the learned; ardent in his researches, boldly investigating truth, pertinacious (though not overbearing) in argument, while he elicited light from his opponent, and steady to principles which he found could not be shaken by controversy; in this manner, while an unremitting perseverance, superior to the neglect of the multitude, maintained the cunning of his hand, he became a scholar and a painter. The *Life of Reynolds*, published in Dr. Wolcot's edition of *Pilkington's Dictionary*, was the first specimen of his literary



ability. In this he displayed a profound knowledge of the subject, a quick and powerful perception of distinctive character, and a mastery of language little to be expected from a youth who was supposed to have been destitute of learning. He next published a letter in a daily paper [The True Briton] (since republished in "An Inquiry into the requisite Cultivation of the Arts of Design in England,") in which he proposed a distinct plan for the formation of a National Gallery, tending at once to exalt the arts of his country, and immortalise its glories. To this he annexed his name, consistently with the openness of character which at all times distinguished his actions. His lectures at the Royal Institution followed:—These were a spirited attempt to display the depths of his professional knowledge amidst a circle assembled for entertainment and fashionable delight. His lectures impressed respect on his audience; they were full of instructive materials; they taught the principles of painting, and presented an accumulation of maxims founded on history and observation. But to whatever praise they might vindicate a claim, they never satisfied their author; and he declined the continuance of them. His election to the professorship of painting at the Royal Academy happening nearly at this time, he resolved to perfect what he had perceived defective; and he read at Somerset House, four lectures, which, avoiding any collision with the brilliant specimens of erudition and imagination which had immediately preceded him in that place, appeared to have been unequalled in their kind. In his former lectures at the Royal Institution, he was abrupt, crowded, and frequently unmethodical; rather rushing forward

himself, than leading his auditors to the subject. In the latter lectures, he was more regular, progressive, distinct, instructive; and delivered a mixture of humorous and impassioned sentiment, in a strain of clear, natural, and flowing eloquence.—Here he found his genius roused, and his whole faculties adequately excited; and he shone more as Professor at the Academy, than as Lecturer at the Institution, because he was more formed by nature and application to address the studious and philosophic than the light and gay. He possessed no superficial graces, either in his conversation or professional practice. Every thing in him was manly, resolute, energetic; yielding little to fashion, nothing to caprice; less addressed even to fancy than to judgment; in no measure adapted to catch a careless glance, but fitted to awaken thought, and gratify reflection. It has been said by some, who most probably never exchanged a word with Mr. Opie, that his mind was without cultivation. That this was not the case is plain from what has been related. It may not be amiss to notice, that Mr. Opie read French well, and understood something of Latin and music, all attained by his own unceasing application. It would be an omission of public duty not to add, that to whatever degree of respect Mr. Opie's talents finally raised him, he may yet be brought forward as another instance in which we have cause to regret the want of established public direction of his art. After the first flow of curiosity on his arrival in London had subsided, and when he could no longer be "the wonder of the day," "the boy drawn out from a tin-mine in Cornwall," his real qualities ceased to attract attention, and, what was worse, employment. His respectable and ami-

able patron, Sir John St. Aubyn, stood his friend at that interesting moment; and among many who might well have been proud to share the honour, he stood alone. But "the progress of our morals," says Lord Kaimes, "is slow; the progress of taste still slower." The effects produced by hours of despondence on a mind so strongly gifted, who can measure? His intellectual strength, however, prevailed: the force of his endowments gradually, though slowly, raised him once more to admiration and fame; the conscious sense of acknowledged merit reanimated his efforts; he exerted himself with perseverance, and rose to renown; he appeared to feel that he had just reached again the level of his self-opinion, when death extinguished his talents and his ambition."

"Breadth, simplicity, and solidity of method, distinguished the style of Opie; but his breadth often degenerated to sheety emptiness, especially in drapery; rusticity oftener than naiveté attends his simplicity, and the solidity of his method is not seldom allied to coarseness. Not learned in design, reduced to what correctness he could discover in his model, he soon became a mannerist in forms; and to avoid being minute or meagre, often involved parts and outlines in a doughy mass. Nature had endowed him with an exquisite eye for colour; the Tizianesque tone that distinguished his *Murder of James I.* remains unrivalled among the productions of his contemporaries, and was not, perhaps, equalled by any of his subsequent performances, for the dictates of practice are seldom those of nature. His invention is less inspired by the most important moment of the subject, than what appeared to him the most picturesque, and the likeliest

to display contrasts of *chiaro-scuro*, in which he sometimes equals *Caravaggio*, and, like him too, frequently depends for expression and character on the versatility of features or feelings of one model. As the same face supplied the Italian with the features of *St. John* and of the executioner, of a pilgrim and a robber, so in the scenes of Opie, the assassin of *James I.* only throws off his plaid to assume the cowl of *Friar Lawrence*, or the fringe and scarlet of *Wolsey*. The same monotony marks their women; their *Madonnas*, *Magdalens*, *flower-girls*, *Judiths*, *Juliets*, and *Hobnelias*, generally resemble each other too closely, even for sisters. As the tide of historic commissions passed, his conception sunk again to those scenes of common life that had first attracted it; but, not made to dandle a kid, he painted in large historic proportions, misses eloping, beggars, fortune-tellers, cottage-visits, and what commonly recommends itself to the cabinet or parlour by smallness of size and elaborate finish, an incongruity which it has since been found easier to adopt than to imitate the master-traits and the felicity of execution, by which, like *Murillo*, he often redeemed a colossal trifle. Opie, if he had not been formed a painter by nature, would probably have excelled in some branch of science or literature; with much comprehension and acuteness, his thirst of information was insatiable, and his ambition to excel unbounded. The discourses which he delivered on art, as Lecturer to the Institution, and as Professor of Painting to the Royal Academy, may display to the public the method and the abilities with which he conveyed his self-taught or acquired knowledge to an auditory."

—*Fus.*

OPSTAL (Gasper Jacques Van),

a Flemish historical and landscape painter, born about 1660. He was regularly instructed in colouring and design, and became, after some years spent in study and practice, a very good painter of history. His compositions embellished several of the churches of the Netherlands; and he was frequently employed by other artists to paint figures in their landscapes and flower-pieces, especially the figures of nymphs and boys. His design has correctness, his composition ease, his colour is agreeable, and his touch brilliant and free. In the hall of the Royal Academy at Antwerp is preserved a noble portrait of one of the directors by this master; and in the cathedral of St. Omer's there is an excellent picture by Van Opstal, representing the Four Fathers of the Church, in a grand style.—*Van Mander, Pilk.*

ORAM (William), an English landscape painter, who flourished about 1740. He was bred an architect, but taking to landscape painting, arrived at great merit in that branch: and was made Superintendent of the Board of Works by the interest of Sir Edward Walpole, who had several of his pictures and drawings.—*Pilk.*

ORCAGNA, or DI CIONE, (Andrea), an Italian painter, sculptor, and architect, born at Florence in 1329, and died in 1389, aged 60. This ancient master was at first bred to the profession of a sculptor under Andrea Pisani; but afterwards he studied design, and the art of painting in distemper and fresco, under the direction of his brother Bernardo Orcagna, who assisted him in many of his works, and particularly in the fresco painting in the chapel of St. Maria Novella. He painted in the style of those ancient masters who flourished in his time, with spirit, diligence, and abundant imagery, but

with less judgment, less design and colour than Giotto. The most remarkable of his works are at Florence and Pisa; and in the latter city he painted a design of the Last Judgment, in which most of the figures were portraits: and it was observed, that he placed all his friends amongst the happy, and all those who were his enemies or objects of his dislike, he distributed among the damned. As he was equally eminent for sculpture and painting, and seemed desirous that posterity should know his ability in both arts, it was his usual custom to inscribe on his sculptures, Andrea di Cione, the painter, made it; and on his paintings, Andrea di Cione, the sculptor, painted it.—*De Piles.*

ORLEY (Bernard Van), a Flemish historical and portrait painter, born at Brussels in 1490, and died in 1560, aged 70. He visited Rome at a very early age, and had the good fortune to become a disciple of Raphael Sanzi. At his return to Brabant, he was appointed principal painter to the governess of the Netherlands, and was also employed for several years by the emperor Charles V., being considered as one of the best painters of his time. He had a noble taste of design, with an agreeable tone of colouring; and to give a lustre to his tints, he usually painted on a ground of leaf gold (especially if he was employed on a picture of consequence), which preserved his colours fresh and lustrous. The scenes of his huntings and landscapes were generally taken from the forest of Soignies, which furnished him with an elegant variety; and in those he represented the portraits of the emperor Charles and the nobility of his court. The prince of Nassau engaged him to paint sixteen cartoons, as models for tapestries,

which were intended for the decorations of his palace at Breda. Each cartoon consisted only of two figures, a knight and a lady on horseback, representing some of the Nassau family. The design was correct, and in a style of grandeur worthy of a disciple of Raffaele; and those cartoons, were afterwards, by order of the prince, copied by Jordaens in oil. A celebrated picture of this master's hand is in the chapel of a cloister at Antwerp; the subject of it is the Last Judgment; it is painted on a gold ground, which gives the sky a great deal of clearness and transparence.—*Pilk.*

**ORLEY** (Richard Van), a Flemish portrait painter in miniature, and engraver, born at Brussels in 1652, and died in 1732, aged 80. He was the son of Peter Van Orley, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but he was farther instructed by his uncle, who was a better artist than Peter. He diligently studied design, and applied himself to practice painting in miniature, in which he proved eminently successful. He finished a great number of historical designs and portraits; and his compositions might induce any one to imagine that he had spent his whole life in Italy, by the strong resemblance in his style to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspective; and his figures are disposed and grouped to satisfy the eye, and appear distinct and unconfused. He designed correctly, and excelled in etching and engraving as much as in painting.—*Houb., Pilk.*

**ORRENTE** (Pedro), a Spanish painter, born in Murcia, about the year 1560. He visited Italy, and

was a scholar of Giacomo Bassano. He imitated the excellent colouring of his master, but his style of composing and designing bears no resemblance to that of Bassano. He was favoured with the protection of the Duke of Olivarez, who employed him in painting several pictures for the palace of the Retiro. Many of his works are in the churches and convents of Valencia and Cordova. In the cathedral of Toledo, is a fine picture by Orrente, representing Santa Leocadia coming out of the sepulchre; and in the chapel of Los Reyes Nuevos, in the same church, was a Nativity painted by him.—*Cumberland.*

**OSSENBOCK** (John Van), a Dutch painter, born at Rotterdam in 1627, and died in 1678, aged 51. He received his first instructions in the principles of his art in his native city; but afterwards accomplished himself at Rome, where he spent the greatest part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness. His pictures are generally adorned with pieces of antiquity (particularly in the back-grounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and water-falls, so exactly imitated after nature as to justify an observation made by Sandrart and others, with regard to his works, that he brought Rome to his own country. Most frequently he chose for his subjects, fairs, markets, and riding-schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman school, combined with the colouring and high finishing of the Flemish.—*Sandrart, Houb., Pilk.*

OSTADE (Adrian Van), a Flemish painter of peasants smoking, drinking, &c. born at Lubeck in 1610, and died in 1685, aged 75. He was a disciple of Francis Hals, in whose school Brouwer was his contemporary, and there they contracted a most intimate friendship. He had a lively genius, and fixed on a manner and style peculiar to himself, in which he became equal to the best masters of his country, and superior to most. In every object he painted, nature guided his pencil; and it seems impossible not to be charmed by the truth, life, and excellence that are observable in his works. The subjects which he chose to paint were always of the low kind, and he had almost the same ideas with Teniers; but, though Ostade copied nature as it appeared in the lower class of mankind, among whom he seemed to be most conversant; though his choice was without elegance, imitating uncomely nature, without endeavouring to improve it; accommodating the actions, habits, and characters of his figures to his own taste; yet there is such a spirit in his compositions, such truth, such nature, such life, and such delicacy of pencil, that even while many of his objects are rather disgusting, a spectator cannot forbear to admire his genius and execution. His pictures are so transparent, and so highly finished, that they have the lustre and polish of enamel, being also warm and clear. Frequently they have a force superior to Teniers, and always are more highly finished; though it must be acknowledged that Teniers grouped his objects better, and showed more skill in the execution of his design than Ostade. He perfectly understood the principles of the *chiaro-scuro*, and introduced his lights and shadows with so much judgment, that every figure seems

animated; yet it might be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and natural, his touch light and wonderfully neat; and through all his works there is a peculiar and uncommon transparency. The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his contemporary artists solicited him to paint the figures in their landscapes, which at this day give them additional value. His works are exceedingly scarce, especially those of his best time and manner; and when the genuine works of Ostade are to be purchased, no price is accounted too high for them.—*Houb., Pilk.*

OSTADE (Isaac Van), a Flemish painter of peasants, &c., born at Lubeck about the year 1617. He was brother to Adrian Ostade, from whom he learned the art of painting; and though he entirely imitated the style, taste, and manner of his instructor, yet he proved in all respects far inferior to that great artist; though several of his original compositions, and some of his copies after Adrian, are very unjustly ascribed to the Elder Ostade, and imposed on the injudicious for the genuine works of that master. But the disparity in the paintings of Adrian and Isaac is easily perceptible; for, in the latter, the touch is very different, the transparency abundantly less, the pencilling not near so delicate; nor can they, either in force, warmth or spirit, admit of being compared with the paintings of the former. He died young, before he had arrived at the perfection which years and experience might have given him; or, perhaps, he might have rose to a nearer degree of equality with his celebrated brother.—*Houb., Pilk.*

OTHO (H. F.) This artist is said

to have been a native of Berlin; he resided at Frankfort in 1707, and engraved part of the heads for a work entitled *Notitia Universitatis Francofurtanæ*, published in 1707. His plates are very indifferently executed, and consist chiefly of book ornaments.—*Strutt*.

OTH (Venus), a Dutch painter, born at Leyden in 1556, and died in 1634, aged 78. He was the instructor of Rubens. After residing at Rome several years, he went to Germany, where he was employed by the Emperor. He had two brothers, Gilbert, an engraver, and Peter, a painter.—*Houb.*, *Pilk*.

OVENS (Jurian), a Dutch historical and portrait painter. He was first educated to the profession of painting in the school of Rembrandt, under whom he became an artist of considerable distinction; and his colouring being very bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was to design and paint night-pieces, which he executed with a true resemblance of nature and with remarkable force. In the Tholsel (or Townhall) of Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the Consecrated Grove, exhorting and animating the Batavians to shake off the Roman yoke, and to fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his powers in his favourite style of painting, by representing the transaction by the light of flambeaux and fires. This single performance is considered as sufficient to establish his reputation as a great master.—*Houb.*, *Pilk*.

OUDENARDE, (Robert Van), a Flemish historical painter, born at

Ghent in 1663, and died in 1743, aged 80. He was the disciple of Carlo Maratti, after which he settled at his native place, where he painted many fine pictures for churches, convents, and noblemen's palaces.—*Pilk*.

OUVRIER (John), a French engraver, born at Paris in 1725. He engraved a variety of vignettes, landscapes, and other subjects, neatly executed, though sometimes too dark in the shadows.—*Strutt*.

OUTWATER (Albert), a Dutch historical painter, born at Haerlem in 1444, and died in 1515, aged 71. He painted in a grand style, principally in oil; he had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries. In the church of Haerlem, he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures, as large as life, of St. Peter and St. Paul. It was adorned with landscape, designed with elegant taste; and in several parts of the scene he represented Pilgrims in a variety of actions and attitudes, some walking, some reclining under the shades of large trees, and others at their repast: and, from his skill shown in painting the heads, hands, feet, and draperies of the figures, so correct, and in so good a style, it must appear conclusive that he was a very eminent artist in his time.—*Sand.*, *Pilk*.

OWEN (William, R. A.), a celebrated English portrait painter, born at Ludlow, in Shropshire, in 1769, and died in 1825, aged 56. He was educated at the grammar school of

Ludlow, where gave early indications of that genius which in after-life raised him to eminence. He was frequently seen, out of school hours, sketching the beautiful scenery of that neighbourhood; and the first finished drawing he ever made was a view of Ludlow castle, which we believe he presented to the dowager Lady Clive.

The late Mr. Payne Knight, whose mansion was in the vicinity, having noticed the dawning genius of young Owen, he was, by the advice and recommendation of that accomplished scholar, sent to town, about the year 1786, and placed under the tuition of Charles Catton, the Royal Academician. Here he had the good fortune to attract the attention of Sir Joshua Reynolds; and having some time after made an exquisite copy of Sir Joshua's picture of Mrs. Robinson (Perdita), he had the unspeakable advantage of the President's advice and instruction for the remainder of the life of that great master.

Strongly encouraged and aided by this circumstance, Mr. Owen applied himself with extraordinary assiduity to the study of his profession, in which he made considerable progress. In the year 1797, he exhibited at Somerset-house, a picture of the two Misses Leaf, by which he gained great credit; and in the latter part of the same year he married the elder of those ladies. The only issue of the marriage was one son, who was educated at Winchester and Oxford, and who is now in the church.

In the year 1800, Mr. Owen settled with his family in Pimlico, but carried on his professional avocations at his rooms in Leicester-square. At this period he made great advances in his art, and was in constant intercourse with many persons of the highest rank and consequence in the country. It would

far exceed our limits to enumerate the portraits which were painted by this accomplished artist, or to attempt to comment on their various excellences. One of the earliest was a powerful resemblance of Mr. Pitt, who took great notice of Mr. Owen, and invited him to Walmer Castle. This portrait made great impression on the public, and a print from it was soon after brought out. His whole-length portrait of the Lord Chancellor is also one of the most faithful and characteristic likenesses that the art of painting ever produced. The composition is exceedingly good, the colouring natural and harmonious, and the general effect admirable. His portrait of Lord Grenville, too, is marked with energy and truth, and the attitude of the figure is at once animated and easy. Nor can any one, who was so fortunate as to see his portrait of the Duchess of Buccleugh, which was the principal ornament of the great room at Somerset-house in the year in which it was exhibited, ever forget the placid dignity of the figure, and the exquisite tone that pervades the whole canvass. Many dignitaries of the church were from time to time the subjects of Mr. Owen's pencil, and in several instances, the acquaintance which commenced in the painting-room was afterwards improved into sincere friendship. In particular, that learned, grave, and apparently austere, though really amiable and excellent man, Dr. Cyril Jackson, the late Dean of Christ-church, of whom Mr. Owen painted a most spirited and vigorous half-length, took great pleasure in his society. The late Bishop of London also showed him much kindness, and the present Bishop has appointed his son, the Rev. William Owen, afternoon preacher at the Chapel Royal, Whitehall.

In catching the interesting character and expression of childhood, Mr. Owen was also exceedingly happy. His portrait of Lord William Russell's infant daughter, may be classed with the best of Sir Joshua's productions of a similar nature. Mr. Owen occasionally relieved the monotony of portrait painting, and gave an agreeable relaxation to his mind, by employing his pencil on subjects of fancy, although even in works of that description he never failed to have recourse to nature as his model. Among the earliest specimens of his taste and skill in compositions of this kind, are "The Blind Beggar of Bethnal Green," and "The Village Schoolmistress," both of which have been the subjects of highly popular prints. "The Roadside," painted for Mr. Lister Parker, and exhibited at the Royal Academy in 1807, also excited general admiration. In speaking of this beautiful picture, a judicious critic observes, "Adherence to the simple elegance of untutored nature, unstudied ease and gracefulness of attitude, beauty of face and form, charm the heart of the spectator. The maternal tenderness with which the parent presents the nectarean repast to her child, the sound repose of the infant girl, the tranquil and amiable expression of the eldest boy, excite gentle and agreeable sympathy. The drapery has a graceful carelessness suitable to the humble characters it adorns. There is scarcely a painter in the Academy who can vie with this excellent artist in the force with which he relieves his objects, while he preserves the mellowness and harmony of his colouring and effect. Sir Joshua appears to revive in this pupil of nature. He indeed has more firmness and precision of outline and drawing than that famous painter, and equally captivates by

his faithful delineations of the lovely objects of humble life." An exquisitely finished "Cupid," executed for the late Sir Thomas Heathcote, and "The Fortune-Teller," painted for that patriotic encourager of the arts of his own country, Sir John Leycester, are likewise among the most pleasing and interesting productions of the British school. In all these and similar works, from Mr. Owen's pencil, the most striking characteristics are breadth and simplicity. The parts of the composition are few and large, and the *chiaro-scuro* is admirably managed. It was the peculiar merit of Mr. Owen, and distinctly proved the union of modesty and good sense in his character, that he never attempted subjects to the execution of which he did not feel himself perfectly competent.

In landscape, Mr. Owen displayed great taste and feeling, both in his private studies, and in the "bits" which he occasionally introduced in his portraits. From this branch of the arts Mr. Owen always expressed himself as having derived the purest gratification.

On the 10th of February, 1806, Mr. Owen was elected a Royal Academician. At this period, he was enjoying the fruits of long study and perseverance in the full practice of his profession. Earl Fitzwilliam and Sir John Leycester were two of Mr. Owen's warmest patrons, and paid him much attention; and the Lord Chancellor, with that goodness of heart which those who best know that noble and learned lord give him the most credit for, showed him great kindness to the last, and even after his death continued it to his family.

On his being appointed Principal Portrait Painter to his Royal Highness the Prince Regent, in 1813, the



honour of knighthood was offered to Mr. Owen, but he respectfully and judiciously requested permission to decline it. In 1814, when the Louvre was filled with all the finest works of art in the world, Mr. Owen visited Paris in company with his friends Colonel Ansley and Mr. Calcott, Royal Academician.

Mr. Owen may be considered as having been at the height of his prosperity in 1817. It appears by a series of annual pocket-books (which contained the only accounts he ever kept), that at that time his practice produced him 3000*l.* a-year, so that, had his health continued, he was in a fair way of realising a large fortune.

In 1818 he removed to Bruton-street, and it was with something like a presentiment of evil that he did so, for he expressed much regret at leaving his small house at Pimlico, and his painting-rooms in Leicester-square, where he had worked through all his difficulties, acquired his high reputation, and was rapidly accumulating wealth. Unhappily, his evil-boding proved to be but too well grounded, for the seeds were already sown of that disease which, soon after occupying his new residence, made its appearance, and eventually confined him to a sick-bed, and entirely incapacitated him from pursuing his profession.

But although Mr. Owen was at length reduced to such a state that protracted existence was neither to be expected nor to be desired, the immediate cause of his death was of a sudden and melancholy nature. He had been for some time in the habit of taking an opening draught prescribed by Sir Anthony Carlisle, and he also took every evening thirty drops of a preparation of opium, known by the name of "Battley's Drops." In consequence, however, of the culpable carelessness of an

assistant at a chemist's shop, where Mr. Owen's medicines were usually procured, who erroneously labelled two phials, the one containing the opening draught, and the other Battley's Drops, Mr. Owen, very early in the morning of February, 1825, swallowed the whole contents of a phial of the latter. He soon became exceedingly lethargic, and his appearance exciting a suspicion of the mistake that had been committed, medical assistance was instantly sent for. Attempts, which were partially successful, were made to dislodge the laudanum. Mr. Owen, however, who was in a state of stupor, gradually became worse; and after lingering nearly until four o'clock in the afternoon, he expired. An inquest was held the next day before Mr. Higgs and a most respectable jury. Having heard all the evidence on the subject, they returned the following verdict: "That the deceased, William Owen, Esq., died from taking a large quantity of Battley's Drops, the bottle containing that liquid having been negligently and incautiously labelled by the person who prepared the medicine as an opening draught, such as the said Mr. Owen had been in the habit of taking."

This melancholy event, by which the arts were deprived of one of their brightest ornaments, and society of one of its most estimable members, created a very general sensation of regret in the public mind. By a large circle of Mr. Owen's private friends, to whom he was endeared by his amiable qualities, his loss will long be sincerely deplored. In the ordinary transactions of life he was a man of strict integrity and sound judgment. There was a remarkable manliness in his character, of which the two following incidents in his early life afford striking proofs.

While at school, he was stabbed in the thigh with a penknife by the next boy to him on the form, but had the Spartan firmness to conceal the circumstance, in order to save the lad from punishment. On another occasion he plunged into the river Teme, into which his brother, Major Owen, of the Royal Marines, then a very little fellow, had fallen, and, by prompt exertions, rescued him from a watery grave.

Mr. Owen's funeral, which took place on the 19th of February, was a private one; but it was attended by Sir Thomas Lawrence, the President of the Royal Academy, and by Mr. Owen's old and attached friends,

Messrs. Westmacott, Phillips, and Thompson, the Royal Academicians. — *Gen. Biog. Dict.*

OZANNE (Nicholas), a French engraver and designer, born at Paris about the year 1724. He engraved, from his own designs, a considerable number of plates of marines and sea-ports, which are esteemed for the neatness of their execution, and the precision with which the vessels are designed.—*Strutt.*

OZANNE (Jane Frances and Mary Jane). These ladies were the sisters of the preceding artist, and were instructed in engraving by Aliamet. They engraved several prints of sea-ports, &c.—*Strutt.*

## P.

PAAS (Crispin), an able engraver, was a native of Cologne, and the disciple of Cornhard. The king of Denmark invited him to his court, and he died there about the commencement of the seventeenth century. He engraved plates of the History of the Bible, and a great number of other subjects. His daughters, Magdalena and Barbera, inherited his talents. There were two other engravers of this family, namely, Simon and Crispin Paas, called the Younger.—*Sandart.*

PACHECO (Francisco), a Spanish painter, who died at Seville in 1654. He painted, in conjunction with Vasquez, some pictures in the cathedral of the convent of Barefooted Carmelites, at Madrid. The manner of Pacheco, though learned and correct, was harsh and dry in the extreme, so that Vasquez was much the more popular painter of the two. He formed an academy for painters at Seville, and had the honour to instruct Valesquez, the most industri-

ous painter Spain ever produced. He wrote a learned treatise on the art of painting, with the lives of the Spanish painters. — *Cumberland's Anecdotes of Spanish Painters.*

PADERNA (Paolo Antonio), an Italian historical and landscape painter, born at Bologna in 1649, and died in 1708, aged 59. He was at first the disciple of Guercino; but, after the death of that master, he studied in the school of Carlo Cignani. While he continued under the direction of Cignani, he employed himself principally in historical compositions; yet his greatest delight was to paint landscapes, in the manner of Guercino; and those were extremely commended for the goodness of the design, and for the freedom of touch with which they were finished.—*Pilk.*

PADUANINO (Francesco), an Italian painter, born at Padua in 1552, and died in 1617, aged 65. The master of whom this artist received his instructions in the art of

painting is not mentioned by any of the Italian writers. He was an artist of considerable eminence, and possessed superior talents, and the historical subjects which he executed showed superior abilities and a grand taste. His invention was fruitful and fine, and his style of design correct and elegant. He was also an admirable painter of portraits, to which he gave such dignity, expression, and lovely colouring, as rendered them equal to the performances of the greatest masters in that style; and his portraits of the Earl and Countess of Arundel will always afford convincing proofs of his extraordinary merit. In the church of Madonna del Carmini, at Venice, there is a picture by this master, which represents the deliverance of two persons condemned to death, by the interposition of a saint. It is a beautiful performance, with good colouring and elegant figures, and it is pencilled with wonderful tenderness and delicacy.—*Sandart, Pilk.*

PADTBRUGGE (H. L.). This artist was a native of Stockholm, and flourished about the year 1700. He engraved the greater part of the plates for a work entitled *Suecia Antiqua et Moderna*; published in 1712. They consist of bird's-eye views and maps, and are executed in a free spirited style.—*Strutt.*

PADUANINO (Ottavio), an Italian portrait painter, born in 1660, and died in 1652, aged 52. He was the son of Francesco, who taught him the principles of design and colouring; and when he made a competent progress, he was sent to Rome for his farther improvement, and studied there for several years. He painted in the manner of his father, but was inferior to him in respect of invention and elegance, though in many parts of his profession he deserved commendation, and he parti-

cularly excelled in painting portraits.—*Descamps, Pilk.*

PAGANI (Gregorio), an Italian historical painter, born at Florence in 1558, and died in 1605, aged 47. He was the son of Francisco Pagani, whose eminence in art was cut short by an early death in 1561. He studied at Rome after Polidori and Michel Angelo, and received great commendations for his imitations. Gregorio, who could not know him, learned his rudiments from Titi, and made still greater progress from Cigoli, whom, in the opinion of many, he successfully rivalled in his picture at Carmine, representing the finding of the cross, of which there is a print: the church and the picture were burnt, and no public monument of his art remains, except a few frescoes, of which that in the cloister of St. Maria Novella, though injured by time, shows him to advantage. Little remains of him in the galleries of Florence, as he painted chiefly for foreigners. He formed a scholar of conspicuous merit in Matteo Roselli.—*Vasari, Pilk.*

PAGANI (Paolo), an Italian historical painter, born at Milan in 1661, and died in 1716, aged 55. He studied the art of painting at Venice, where he resided for several years, and made a very considerable figure, as a good designer and colourist. The style of this master may be sufficiently understood by the account given of him by Cochin, who describes a composition of his on the staircase of the Scuola Grande della Misericordia, at Venice; it represents one of the works of Mercy, that of Clothing the Naked. The manner in this performance is commendable, the lights are broad; there appears a great deal of the grand taste in the design, and the composition is extremely good.—*Vasari, Pilk.*

**PAGGI**, or **PAGI** (Giovanni Battista), an Italian historical and portrait painter, born at Genoa in 1556, and died in 1629, aged 73. He was a disciple of Luca Cangiagio, or Cambiasi, in whose school he continued till he was perfected in his profession, and he then imitated the style and manner of his master. He possesses an uncommon power of pencil, and had an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almost any master; and it is recorded of him, that he copied a picture of a celebrated painter with such exactness and precision, that it was impossible even for the nicest eye or judgment to determine which was the original. The portraits which he painted were admirable, as well for the design as the resemblance; and the historical compositions of this artist are commended for the disposition, expression, and agreeable tone of colouring. He wrote a book on painting, entitled, *Definizione e Divisione della Pittura*.—*De Piles, Pilk.*

**PAGLIA** (Francesco), an Italian historical and portrait painter, born at Brescia about 1627. He received his instructions in the art of painting from Guercino da Cento; and, by the precepts and example of that eminent master, he proved a disciple worthy of him, his abilities reflecting an honour on the academy where he was taught. He painted portraits with every degree of excellence of which that kind of painting is capable, grace, resemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring that was like nature and life. In his composition of historical subjects, he was equally admired for a fine invention, for correctness of design, for elegance of taste, and lovely colouring. The best of his works in

history are at Brescia; but his best portraits are at Venice, and other cities of Italy.—*Vasari, Pilk.*

**PALADINI** (Archangela), an Italian historical paintress, born at Pisa in 1599, and died in 1622, aged 23. She was the daughter of Filippo Paladini, an artist of eminence in that city, and was taught the principles of design and colouring by her father. Archangela arrived at great excellence in portrait painting, and to that perfection added other accomplishments, for which she was equally admired; for she excelled in embroidery and music, and had a most charming voice. Those uncommon talents, united with an agreeable person, procured her the favour and friendship of Maria Magdalena, Archduchess of Austria, at Florence; in whose court she lived universally esteemed, as well for painting as her other perfections.—*Vasaris.*

**PALLADIO** (Andrea), a celebrated architect, born at Vicenza in 1508, and died in 1580, aged 72. His parents were in middling circumstances, but he rose by his merit to the rank of nobility. He began with sculpture; but Tressino, the poet, perceiving his inclination for the mathematics, explained to him the architecture of Vitruvius, and made with him three journeys to Rome, where Palladio studied and designed after the ancient monuments of that city. In these pursuits he discovered the true principles of an art, which, in his time, was buried in Gothic barbarity. Among the noble structures which this illustrious architect built, one of the principal is the theatre called Degli Olimpici, at Vicenza. He published a valuable treatise on architecture in 1570, in folio, with plates; and after his death, was published a work of his on the antiquities of ancient Rome.—*D'Argenville, Felibien.*

**PALMA**, called the **OLD** (Jacopo), a celebrated Italian historical painter, born at Serinalta, in the territory of Bergamo, in 1548, and died in 1596, aged 48. This artist was not called old on account of his age, but in contradistinction of his great nephew Jacopo. He was a disciple of Titian, and was possessed of great genius and judgment; his manner so much resembled that of his master, that he was appointed to finish a Descent from the Cross, which Titian had begun, but left imperfect. His colouring had extraordinary strength and brightness occasioned by the frequent retouching of his pictures, for it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any appearance of labour. The paintings of Palma are in great esteem, for the noble taste of his composition, for an expression that was natural and pleasing, for the union and harmony of his colours, for his patience in finishing, and for those graceful airs which he generally gave to his heads, though in his design he was not always correct. Vasari describes, in very high terms, a composition of the Old Palma, at Venice, representing the ship in which the body of St. Mark was brought from Alexandria to Venice. In that grand design, the vessel struggling against the fury of an impetuous tempest, is expressed with the utmost judgment; the distress of the mariners; the violent bursting of the waves against the sides of the ship; the horrid gloom, only enlivened with flashes of lightning; and every part of the scene filled with images of terror; are so strong, so lively, and naturally represented, that it seems impossible for the power of colour or pencil to

rise to a higher pitch of truth and perfection; and that performance very deservedly gained him the highest applause. Another of his capital paintings at Venice, is a St. Barbara; and in the Palazzo Zampieri, at Bologna, there is a St. Jerom, which is designed with admirable character, and exceedingly well painted; the colour is excellent, were it not a little too much inclining to the yellowish cast. But, notwithstanding all his merit, it must be confessed that he is often incorrect. It is observed by Vasari, and after him by other writers, that if Palma had died soon after he had painted a few of those pictures which were justly celebrated, he would have deserved to have been ranked in the first class of eminent artists; but he showed a very inferior degree of merit in his subsequent works; though the imperfections of his latter performances may be overlooked on account of the excellence of his works in his earlier time.—*Vas., Pilk.*

**PALMA**, called the **YOUNG** (Jacopo), an Italian painter, born at Venice in 1544, and died in 1628, aged 84. He studied the works of Tiziano, and afterwards the works of Tintoretto; to whose style he added considerable elegance. "At the age of fifteen he was taken under the protection of the Duke of Urbino, who sent him to Rome, and maintained him in that capital for eight years. He copied the works of Raffaele, Michel Angelo Buonarrotti, and particularly Polidoro, from whose manner he acquired a correctness, style, and effect; those he endeavoured to embody in the first works which he produced after his return to Venice, and there are some who have discovered in them an union of the best maxims of the Roman and Venetian schools; they

are all executed with a certain facility, which is the greatest talent of this master, but a talent as dangerous in painting as in poetry. He was not, however, successful in his endeavours to procure adequate employment: the posts of honour and emolument were occupied by Tintoretto and Paolo Veronese, and he owed his consideration as the third in rank to the patronage of Vittoria, a fashionable architect, sculptor, and at that time supreme umpire of commissions: he, piqued at the slights of Paolo and Robusti, took it into his head to favour Palma, to assist him with his advice, and to establish his name. Bernini is said to have done the same at Rome, in favour of Pietro da Cortona and others, against Sacchi, to the destruction of the art; and as men and passions resemble each other in all ages, the same will probably be related of some fashionable architect of our times. Palma, overwhelmed by commissions, soon relaxed from his wonted diligence, and his carelessness increased when, after the death of his former competitors, and of Leonardo da Cortona, his new rival, he found himself alone, and in possession of the field. His pictures, as Cesare d'Arpino told him, were seldom more than sketches; sometimes, indeed, when time and price were left to his own discretion, in which he did not abound, he produced some works worthy of his former fame; such as the altar-piece at St. Cosmo and Damiano; the celebrated Naval Battle of Francesco Bembo, in the public palace; the S. Apollonia, at Cremona; St. Ubaldo and the Nunziata, at Pesaro; the Finding of the Cross, at Urbino; works partly unknown to Ridolfi, but of rich composition, full of beauties, variety, and expression. His tints fresh, sweet, and transparent,

less gay than those of Paolo, but livelier than those of Tintoretto, though slightly laid on, still preserve their bloom. In vivacity of expression he is not much inferior to either of these masters, and his Plague of the Serpents, at St. Bartolomeo, may vie, for features, gestures, and hues of horror, with the same subject by Tintoretto, in the school of St. Rocco: but none of his pictures are without some commendable part; and it surprises that a man from whom the depravation of style may be dated at Venice, as from Vasari, at Florence, and Zuccari, at Rome, should still preserve so many charms of nature and art to attract the eye, and interest the heart."—*D'Argenville, Fusesi.*

**PALLAJUOLO** (Anthony and Peter), two painters of Florence, who were among the first that painted in oil. They were remarkable for their affection as brothers, and worked together. They both died in 1498, aged above 70.—*D'Argenville, De Piles.*

**PAMPHYLIUS**, a painter of Macedon, who flourished under king Philip; he was the first who applied the mathematics to his art, which he honoured by his manners and his talents. He founded a school at Sicyon, and procured an edict that none but those of noble birth should be instructed in painting. The same law was afterwards extended throughout Greece. Appelles was the disciple of this master.—*Sandart, De Piles.*

**PANDEREN** (Egbert Van), a Dutch engraver, born at Haerlem in 1606. He resided at Antwerp, where he engraved a considerable number of plates, executed with the graver, in a stiff formal style, with little effect, and deficient in drawing.—*Strutt.*

**PANINI** (Paolo), an Italian

painter, born at Placentia in 1691, and died in 1758, aged 67. He had a peculiar capacity, which he cultivated by studying at Rome, where he designed every vestige of ancient magnificence, the ruins of superb Roman edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most entire buildings, the ornaments of modern Rome. He studied the works of Ghisolfi with peculiar pleasure; he formed his taste, style, and manner by the compositions of that esteemed artist; and his strongest ambition was to imitate him, so that he soon became eminent in that style, beyond all his contemporaries. His compositions are rich; the truth of his perspective is critically exact; and his paintings are universally esteemed for the grandeur of the architecture, for the clearness of his colouring, for the beautiful figures which he generally introduced, and also for the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitude and expression. However this description of his merit must be supposed to allude to his early and prime performances; for, in his latter time, his pictures were distinguishable by a free and broad touch, but feeble in their colouring and effect. At all times indeed he was too apt to design his figures rather too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to the practice of Ghisolfi, whose works must perpetually afford a pleasing deception to the eye, by the perspective proportions observed between the figures, buildings, and distances. At Rivoli, a pleasure house belonging to the king of Sardinia, there are several of Panini's paintings, which are views of that

charming retreat and its environs; they are beautifully coloured, well handled, with a touch full of spirit, though in some parts the yellow seems a little too predominant, and the lights are not always distributed in such a manner as to produce the most striking effect.—*Vas., Pikh.*

PANNEELS (William), a Flemish painter and engraver, born at Antwerp about the year 1600. He was a disciple of Rubens, as appears from his inscription on one of his prints. Of his works as a painter little is known, and from the number of his prints he appears to have been chiefly employed in etching from the works of Rubens and his own designs. His plates are executed in a spirited and masterly style, and sometimes produce a vigorous effect; but his drawing is generally very incorrect, particularly in the naked.—*Strutt.*

PANZACCHI (Maria Helena), an Italian paintress, born at Bologna in 1668, of a noble family, learned design under the direction of Emilio Taruffi; and in the compass of a few years acquired great readiness in composition, and a lovely tint of colouring. She also excelled in painting landscapes; and by the beauty of her situations and distances, allured and entertained the eye of every judicious beholder. To the figures which she inserted she gave grace, becoming attitudes, and a lively and natural expression.—*Descamps, Pikh.*

PAPILLON (John), a French engraver, born at St. Quintin in 1661. After receiving some instructions from his father, who was a very indifferent engraver, he was sent to Paris, where he was placed under the tuition of Noel Cochin. His first pursuit was drawing with a pen, which he performed with facility and spirit. He after-

wards turned his attention to engraving on wood, and his cuts possess considerable merit. This artist is said to have been the inventor of the printed paper, in imitation of tapestry, for furnishing rooms, about the year 1688.—*Strutt*.

**PAPILLON** (John Baptist Michael). He was the son of the preceding artist, born at Paris in 1698, and was instructed by his father in the art of engraving on wood, which he practised with great success. Among his best performances are the cuts he executed in conjunction with N. le Sueur, from the designs of J. J. Bachelier, for the fine edition of *Les Fables de la Fontaine*, in four volumes folio. This ingenious artist published an interesting history of the art of engraving on wood, in two volumes, entitled, *Traité Historique et Pratique de la Gravure en Bois*. In this publication are inserted many beautiful specimens of engraving on wood, some of which are executed with single strokes, without cross hatchings, which produce a clear and pleasing effect. Several of his cuts represent ornamental foliage, flowers, and shells, which give proof of his ability. In the work above mentioned, he has given us two specimens of figures in chiaro-scuro, executed with four blocks each, one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks, followed by the figure complete. In his historical account of the engravers on wood, he is guilty of many mistakes; but it ought to be remembered, that he had very little light to assist him in his researches, which are extensive.—*Strutt*.

**PARCELLES** (Joan), a Dutch landscape painter, born at Leyden in 1597. He was the disciple of Cornelius Vroom. His manner of

painting was but slow, as he finished his pictures with extreme neatness. At first he only lightly touched his designs, till the whole composition was completed, and then he worked freely, though with an uncommon degree of care, giving the utmost degree of transparence to his colours. His general subjects were sea-pieces: either calms, which are clear and excellently handled; or sea shores crowded with mariners, or with fishers casting or drawing their nets. In those every figure was touched with spirit, and every object showed the genuine character of truth and nature. But his chief excellence appeared where he represented storms, attended with lightning, shipwrecks, waves in the most violent agitation, and vessels in the utmost distress. Those he described with all the force of real nature, and enriched his subjects with figures that were remarkably good, as well for their propriety of action and character, as for their expression.—*Houb., Pilk.*

**PARCELLES**, called the **YOUNG** (Julius), a Dutch landscape painter, born at Leyerdorp, the son of John Parcelles, and instructed in the art of painting by his father, whose style, touch, and manner of colouring he so exactly imitated, that his works are very frequently supposed to be the performances of his father, especially as both marked their pictures with the same initial letters, *J. P.* The paintings of Julius, however are not equal to those of John; yet his shores and sand-hills, with the small vessels lying near the edge of the water, are wonderfully well expressed, and well designed.—*Houb., Pilk.*

**PAREJA** (Juan de), a painter of portraits, born in 1610, and died in 1670, aged 60. He rendered himself remarkable by discovering a



fine genius for painting, and arriving at a great degree of excellence in it, from the most low and contemptible station in life. He was a Mestizo, which is a name given to those who are born in the West Indies of a father who is a Spaniard, and a mother who is a native of India; and happening to become the slave of Diego Velasquez, he was solely employed in grinding the colours for his master. But his genius urged him to the art so strongly, that he spent whole nights in drawing, and denied himself the necessary refreshment of rest and sleep, endeavouring to imitate Velasquez; yet, notwithstanding his private assiduity to improve himself, he was under perpetual apprehension of being discovered by his master; because he knew the pride of that painter would make him account it a disgrace to the profession, to see a performer in his own way in so mean and servile a condition. However, he proceeded in his usual method of practice, till he had made a considerable proficiency; and having observed that the king of Spain, Philip IV., who often resorted to the apartments of Velasquez, always ordered those pictures which were placed with the painted side to the wall, to be turned to his view for his amusement, Pareja fixed a picture of his own painting in that position, which the king's curiosity caused to be turned; and in that instant Pareja fell on his knees, and supplicated the king to obtain pardon from his master, for having presumed to practice painting without his approbation. Philip, agreeably surprised at his address, and being also pleased with the work, bid Pareja rest contented, and told Velasquez that the man who showed such a genius, and possessed such talents, ought no longer to be a slave. Immediately Pareja was emanci-

pated; yet he never quitted his master, and, even after the death of Velasquez, he served the daughter of that painter with a degree of gratitude worthy of a person of much nobler birth and better education. He was wonderfully happy in painting portraits, which he executed so exactly in the taste, style, colouring, and penciling of his master, that they could not (as it is reported) be distinguished from the works of Velasquez.—*Cumberland.*

PARISET (D. P.), a French engraver, born at Lyons in 1740. He is supposed to have been a pupil of Des Marteau, under whom he learned the art of engraving in the chalk style. In 1767 he came to England, where he was employed by Mr. Ryland, and engraved some plates for the collection of prints from the drawings of the great masters, published by Mr. Rogers.—*Strutt.*

PARMENSIS (Baptista), an Italian engraver, born at Parma about the year 1730. He resided chiefly at Rome, where he engraved several plates after various masters, and from his own designs. His prints are executed in a style resembling that of Cornelius Cort.—*Strutt.*

PARMENTIER (Jas.), a French historical and portrait painter, born in 1658, and died in 1730, aged 72. He was nephew to Sebastian Bourdon, from whom he received his first instructions in the art of painting. When his uncle died, he went to England, and was employed at Montague House by La Fosse, to lay his dead colours, and also to assist him in other parts, as occasion required; but afterwards he resided for several years in Yorkshire, where he painted historical subjects, as well as portraits. An altar-piece in a church at Hull, and another in St. Peter's church at Leeds, representing Moses receiving the law, are of the hand of

this artist. His best work is on the staircase at Workshop; and at the Painters' Hall, in London, there is a picture by Parmentier, of which the subject is Diana and Endymion.—*D'Argen., Walpole.*

PARODI (Domenico), an Italian painter, born at Genoa in 1668, and died in 1740, aged 72. He visited Venice at an early age, and became the disciple of Bombelli, and studied the works of Tintoretto and Paolo Veronese with considerable success. He afterwards visited Rome, and painted several altar-pieces after the manner of Carlo Maratti. His best work is the saloon of the palace Negroni.—*Vasari, Pilk.*

PARROCEL, called the OLD (Joseph), a French historical and portrait painter, born in Provence in 1648, and died in 1704, aged 56. He learned the first rudiments of the art in his native place, and was tolerably skilled in design and colouring; but not content with that instruction which he could receive in his own country, he travelled to Rome, where he placed himself as a disciple with the famous Giacomo Cortesi, called Burgognone. He chose the same subjects as his master, and painted battles in the same taste and style, which gained him great reputation; for, though his works could not stand in competition with those of Burgognone, yet they had so much merit in the composition, so much judgment in the design, and such spirit in the execution, as placed him on an equality with any other artist of his time. When he quitted the school of Burgognone, he went to Venice, and spent several years in that city, studying the works of those artists who were most eminent for colouring; and the happy effect of the observations he then made, was evidently seen in all his future per-

formances. Parrocel always made it his constant rule to consult nature in every object he designed; he worked with readiness and ease; was curiously careful in the preparation of his colours; and that freshness which appears in his paintings is a lasting evidence of his singular skill. In his battles every part is in motion; his figures and horses have attitudes that are natural and full of fire; and the variety of passions are sensibly and often feelingly expressed. He did not however entirely confine himself to subjects of that kind: he painted portraits well, and had some merit as a historical painter; a proof of which is the picture of St. John in the Desert, in the church of Notre Dame at Paris. He was an excellent engraver. His son Charles was also an eminent painter, and a member of the Academy. He painted the conquests of Lewis XIV.—*D'Argenville, Pilk.*

PARROCEL (Stephen), a French engraver, born at Paris about the year 1720. He was apparently a relation of the preceding artist, and executed a considerable number of etchings in a bold free style, among which are, a Bacchanalian subject; Bacchus and Ariadne; and the Triumph of Mordecai.—*Strutt.*

PARRHASIUS, a celebrated painter of Athens, who was the contemporary and rival of Zeuxis, B. C. 420. He studied under Socrates, by which means he was enabled to give to his figures the expression of strong passions. In an allegorical picture he represented the people of Athens, with all the distinctive traits of their national character, for which he was crowned king of painting.—*Pliny.*

PASQUIER (John-James), a French engraver, born at Paris about the year 1736. He was a pupil of Lawrence Cars; and engraved several plates after the French painters,

and a variety of vignettes and other book-plates.—*Strutt*.

**PASSERI**, or **PASSARI** (Giuseppè), an Italian historical painter, born 1654, and died in 1714, aged 60. He was a disciple of Giambatista Passeri, an imitator of Domenichino, and celebrated for his impartiality as a biographer of painters. He afterwards became a scholar of Carlo Maratti, and holds a distinguished rank among his imitators. One of his best works is St. Jerome meditating on the Last Judgment, at Pesaro. As a pendant to the altar-piece of his master in the Basilica Vaticana, and under his direction, he painted the Baptism of the Centurion by St. Peter, which after having been copied in Mosaic, was sent to Urbino, and in vigour of tint far exceeds the languid colour of his other works. He wrote lives of the painters, sculptors, and architects of his time. His nephew, Joseph Passeri, excelled in portrait painting.—*D'Argenville*.

**PASSEROTTI** (Bartholomew), an Italian painter, born at Bologna about 1550. He was a disciple of Zuccherò, and painted several church pieces; but his chief merit was in portrait painting. His sons Tiberio and Ventura, were also eminent painters.—*De Piles*.

**PASSINELLI** (Lorenzo), an Italian historical painter, born at Bologna in 1629, and died in 1700, aged 71. He received his first instructions in the art of painting from Simon Cantarini, under whom he distinguished himself by correctness of design; but having visited Venice, and thoroughly considered the majestic and profound style of Paolo Veronese, he changed his first manner, which he had practised with great success at the court of Savoy, and studied to emulate the more noble manner of that Venetian mas-

ter. At his return to his own country, he was eagerly employed by all the nobility, and the principal ecclesiastics at Bologna; for he painted historical subjects in a small as well as in a large size, from sacred as well as profane writers; and his works were universally admired. In the Palazzo Ranuzzi, at Bologna, there is an excellent painting by Passinelli, representing the Roman Charity; and in the Palazzo Zambaccari, in the same city, is a grand design of the Martyrdom of St. Ursula and her companions, which is extremely well composed and very lovely in the colouring; the heads are beautiful, and they have a great deal of expression.—*Vasari, Pilk.*

**PASTILL** (J. de), a French engraver, who appears to have been chiefly employed in copying the prints of other artists, which he did in a very indifferent manner.—Among other plates we have the Murder of the Innocents, after the engraving by *Louis Audran*, from *Le Brun*.—*Strutt*.

**PATAS** (John Baptist), a French designer and engraver, born at Paris in 1744. He has engraved several small plates after the French painters, and from his own designs; among which are the following:—The Judgment of Paris; The dangerous Model; Henry IV. permitting Provisions to enter Paris whilst he was besieging it.—*Strutt*.

**PATEL** (—), a French landscape painter; but neither his age, nor the master under whom he studied, is mentioned by the French writers. However, his works are universally known, and very deservedly admired. *D'Argenville* states, that he was called the French Claude, for he seems to have taken Claude Lorrain for his model, and in many respects he has imitated that admirable master with great success. The forms of his trees

are elegant and loose; his scenery is rich, and his buildings and other ornaments are designed in a very pleasing taste. His skies are judiciously adapted, having always a remarkable warmth; and although it cannot truly be said that he equalled his model, yet it is no small degree of honour even to imitate him happily. The breaking of his ground shows skill and judgment; his distances are finely observed; and the antique buildings, vases, monuments, and ruinous aqueducts, introduced in his compositions, give his pictures abundance of richness and elegant variety. His works sufficiently show that he studied nature with nice observation, and his choice was always agreeable. In one respect he was superior to Claude, for his figures were usually designed in a delicate taste, and drawn with correctness. His touch is light and firm, his colouring generally clear and natural, and his sites pleasing.—*D'Argenville*.

**PATENIER** (Joachim), a Dutch painter of landscapes, battles, &c., born about 1487. He learned the art of painting at Antwerp, and was received as a member of the academy of painters in that city in 1515. His principal subjects were landscapes, which he painted well, with charming distances, and figures exquisitely touched and designed. There appeared a peculiar neatness in the leafing of his trees, and the trunks and branches of them had all the freedom of nature. His works, even in his life-time, were held in such high estimation, that they were industriously sought for and eagerly purchased at great prices. It was much lamented that, notwithstanding his merit in his profession, and the encouragement he received, he should consume the largest portion of his time in taverns, and other kinds of dissipation, by which he not only im-

poverished himself, but also deprived the world of so many valuable productions as he might have finished. But it was his custom not to take up the pencil till compelled by want. He painted battles with great spirit: his compositions in that style were filled with figures, well designed, and finished with exactness. Sandrart mentions an admirable battle-piece of Patenier's painting, in the possession of Melchior Wyntgis, at Middleburgh. When Albert Durer was at Antwerp, the works of this artist afforded him so much satisfaction, as he saw an uncommon degree of merit in his performances, that he painted his portrait, in order to preserve the memory of so eminent an artist.—*Sandrart, Pilk.*

**PATON** (Richard), an English painter of marines and combats by sea, who flourished about the year 1758. Several of his sea-fights have been engraved by Canot, and some other celebrated artists; and he executed several etchings with taste and spirit. Among others are the following:—The Victory gained by the English over the French, 1757; The Engagement of the Monmouth with the Foudroyant, in which the French ship was taken, 1758; The Engagement between the Buckingham and the Florissant, supported by two Frigates, 1758.—*Strutt*.

**PAUDITS** (—). This artist is mentioned by Sandrart as a painter of great merit, but there is no account of the time in which he flourished. He was born in Lower Saxony, and became a disciple of Rembrandt, where he so much distinguished himself, as to be ranked among the best performers in that school. On his quitting Rembrandt, he was for some time employed by the bishop of Ratisbon; he painted several historical designs, as well as portraits for that prince; and

spent some years in the service of the duke of Bavaria, where his works were held in high estimation. While he resided at that court, one Roster, a painter, lived at Nuremberg, who seems to have been envious of the reputation of Paudits, and proposed to paint a picture on any subject in competition with him. Those artists appear to have painted in a different style : Roster was most considerable for his high finishing; the other, for force and freedom of pencil, in the manner of his master Rembrandt. The subject agreed on by both was, a Wolf tearing a Lamb. Paudits showed in his work a great superiority of taste in the design, and also more force and expression, which secured to him the approbation of the best judges : but the neatness with which the wool of one animal, and the hairs of the other, were finished, with a competent transparency of colour, so far prevailed with the majority of those who accounted themselves connoisseurs, that the preference was given to the picture painted by Roster. And such injudicious determinations must ever be expected, when works which are the product of genius and judgment happen to be submitted to the censure of those who want both; because such persons are only guided in their opinions by caprice, fancy, or whim, and most frequently by an overweening conceit of their own taste and discernment. A declaration so unexpected by Paudits, affected his mind with such violence that he died a few days after, universally regretted.—*Saunders, Pilk.*

PAULYN (Horatius), a Dutch painter, born at Amsterdam about 1643, but the master under whom he studied is not known. He had a very lively imagination, he composed readily, and designed well; but his greatest excellence consisted in his

colouring; for his pencil was so exceedingly neat and the tone of his colouring so sweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modesty must compel him to detest. Too frequently he prostituted his art, to represent subjects that were indecent and obscene, which lessened him considerably in the public esteem. One of the small pictures of Paulyn, excellently finished, was valued at a hundred pounds; though probably that exorbitant price was fixed on it, rather on account of its immodesty than for any intrinsic merit in the performance.—*Houb., Pilk.*

PAUSIAS, a painter of Sicyon, and the disciple of Pamphylius, flourished about 352 B. C. He was the first who applied colours to wood and ivory by fire, now called encaustic painting. He drew a beautiful picture of his mistress Glycere, which was bought by Lucullus for two talents. After Pausias' death, the Sicyonians sold his pictures to Scaurus, the grandson of Sylla, who built a gallery for them at Rome.—*Plinii Nat. Hist.*

PAUTRE (Anthony Le). A French architect, born at Paris about 1618. He built the church of the Religious at Port Royal, at Paris, and other works; but he particularly excelled in the ornamental parts of his edifices. He was a member of the academy of sculpture; and his works were published at Paris in 1652.—*D'Argenville.*

PAUTRE (John Le), a French painter and engraver, born at Paris in 1617, and died in 1682. He was a member of the academy of painting and sculpture. He became an excellent designer and engraver, especially of architectural ornaments. His plates have been collected in 3 vols. folio.—*D'Argenville.*

**PAUTRE** (Peter), a French sculptor, born at Paris in 1660, and died in 1744, aged 84. He was many years director of the academy of St. Luke, at Rome, where he exhibited a fine group of Æneas and Anchises; one of his greatest works is a Lucretia stabbing herself. — *D'Argenville*.

**PAYNE** (John), an English engraver, born about the year 1606. He engraved portraits, frontispieces, and other book-plates, as well as a variety of other subjects, such as landscapes, flowers, fruit, birds, beasts, &c., but his portraits are the most esteemed of his prints. They are executed entirely with the graver, in a free open style, and produce a very pleasing effect. In Mr. Evelyn's *Sculptura*, he is commended for his engraving of a ship, which Vertue informs us was the Royal Sovereign, built in 1637, by Phineas Pett. It was engraved on two plates, and, when joined, was three feet long, by two feet two inches high. — *Strutt*.

**PELLEGRINI** (Antonio), an Italian historical painter, born at Padua in 1674, and died in 1741, aged 67. He came to England with the duke of Manchester, and painted several fine pictures in this country. — *Pilk*.

**PELLEGRINI** (of Modena), an Italian painter, born at Modena in 1511, and died in 1571, aged 60. He was a disciple of Raffaello, and employed in the Vatican. He died of a wound he received in endeavouring to rescue his son, who had committed a murder. — *De Piles*.

**PEMBROKE** (Thomas), an English historical painter, born in 1702, and died in 1730, aged 28. He was a pupil of Larroon, whose manner he imitated. He painted several pictures for the Earl of Bath. — *Walpole*.

**PENNI**, called **IL FATTORE**

(Giovanni Francesco), an Italian landscape painter, born in 1488, and died in 1528, aged 40. This artist obtained the name of Il Fattore, from his having been steward to Raffaello till his death, whose affairs and expenses he managed in an excellent manner. Several of his works have been taken for those of Raffaello, particularly those in the palace of Chigi. After the death of Raffaello, he associated himself with Julio Romana and Perino del Vaga; and, in conjunction with those celebrated artists, finished those works which Raffaello left unfinished. He painted landscapes in a fine style. His brother Lucas was also a good artist, and painted some pictures in France and England. — *De Piles, Pilk*.

**PENS** (George), a German painter and engraver, who flourished at the beginning of the sixteenth century. His pictures and plates are greatly esteemed. — *Nouv. Dict. Hist.*

**PENTZ**, or **PEINS** (Gregory, called **GEORGE**). This esteemed artist was born at Nuremberg in 1500, and was instructed in design, painting, and engraving, by Albert Durer. His real name was Peins. On leaving the school of Albert Durer, he went to Italy, where he acquired a correct and tasteful design, which distinguished him from the contemporary artists of his country. In conjunction with Marc Antonio, he engraved several plates from the works of Raffaello, and his style of engraving resembles the best manner of Raimondi. His plates are executed with the utmost neatness and delicacy, and though they are wrought with great care and precision, they have nothing of the stiffness and formality which distinguishes the productions of the artists of his time. His drawing is

correct, and the characters of his heads are finely expressed. The greater part of his plates are of a small size, on which account he is ranked among what are called by the collectors the little masters. He was, however, perfectly competent to accomplish plates on a large scale.

—*Strutt.*

**PERELLE** (Gabriel), an eminent French designer and engraver, born at Paris about the year 1620. He excelled in drawing and engraving landscapes and views, which prove the fertility of his invention, and an extraordinary facility of execution, rather than an observant study of nature. They are, however, composed in a very pleasing style, and executed with neatness and taste. He usually enriched them with ruins and other objects, which give an agreeable variety to his scenery. Although by far the greater part of his plates are from his own compositions, he also engraved from the designs of several other masters, particularly Paul Bril, Gaspar Poussin, Asselyn, and particularly Silvestre.

—*Strutt.*

**PERRIER** (Francis), a French historical and landscape painter, born at Maçon in 1590, and died in 1650, aged 60. Having quitted his parents in his infancy, he went to Rome, and was taken into the service of a picture-dealer, who perceiving his facility in managing crayons, employed him in copying the pictures of the best masters. He soon became a good artist, and on his return to his own country had considerable employment, and was named first professor of the academy. He painted after the manner of Lanfranc, and in landscape he imitated the Caracci.

—*De Piles.*

**PERRONET**, a celebrated French architect and constructor of bridges, born in 1708, and died in 1794, aged

86. He was brought up by Beau-fire, architect to the city of Paris, under whom he made a great progress. About 1745 he became inspector of the school of engineers, of which he was afterwards director. France is indebted to him for several of its finest bridges and best roads, the canal of Burgundy, and other great works. He was for his public services honoured with the order of St. Michael, and he was admitted a member of the Academy of Sciences at Paris, of the Royal Society of London, and of the Academy of Stockholm. He wrote a description of the bridges which he had constructed, 2 vols. 12mo; *Memoirs on the method of constructing Grand Arches of Stone*, from 200 to 500 feet.—*Nouv. Dict. Hist.*

**PERRY** (Francis), an English engraver, who flourished about 1730. He was born at Abingdon in Berkshire, and was a pupil of one of the Vanderbanks. He afterwards was, for some time, under Richardson, but made little progress as a painter. He afterwards commenced engraver, and for some time worked for the magazines. His best plates are coins and medals, which he copied with neatness and precision.—*Strutt.*

**PERUGINO** (Pietro), an Italian painter, born in 1446, and died in 1524, aged 78. He was a disciple of Andrea Verocchio, but he is chiefly celebrated for being the disciple of Raffaele. He was employed by Sixtus IV. to paint several pieces for his chapel. Perugino was very avaricious, and amassed considerable wealth, of which being robbed, the loss occasioned his death.—*De Piles.*

**PERUZZI** (Baldassare), a celebrated Italian painter and architect, born at Siena in 1481, and died in 1536, aged 55. He showed an early genius, having learned design from an eminent goldsmith of Siena, and

pursued his studies by the instruction of those who were accounted most ingenious in the profession of painting, till, having gained a competent degree of knowledge, he applied himself with incredible diligence to practise after the works of the most celebrated masters, and imitated them with so much exactness and truth, as seemed wonderful to the most able connoisseurs of that time. From Siena he went to Rome, where he was employed by pope Alexander VI., and in the palace of that pontiff, as also in several convents and chapels, he painted many grand designs in fresco, which were commended for their grace and elegance of style. His genius inclined him particularly to paint perspective and architecture, and as he understood the essential principles of the chiaro-scuro in a degree far superior to any of his contemporaries, he managed it in such a manner that he produced surprising effects. His usual subjects were views of streets, palaces, corridors, porticoes, and the insides of magnificent apartments, in which he represented every cornice, frieze, bas-relief, or suitable ornament, and, by a judicious distribution of his lights and shadows, gave them a roundness and projection, as natural and as striking as if they were real. It is not possible to give a more noble testimony of the powerful effect of this master's painting, than to say, it surprised and even pleased Titian; for, when that famous artist viewed some of the perspective works of Peruzzi, he was so deceived, that no arguments could persuade him to believe that any of the objects he saw were produced by the pencil, till he at last changed his point of view, and then he expressed a much greater degree of astonishment, at the beauty and artifice of the performance, and at the exquisite deception it created.

He excelled in painting scenes for theatres, in which subjects he introduced, with extraordinary taste and judgment, all those decorations peculiar to the stage, and he is accounted the first that practised that style of painting. He painted the magnificent decorations for the coronation of pope Clement VII. He studied architecture, and became very eminent in it, having received some instruction from Bramante, the friend of Raffaello. He wrote a treatise on the antiquities of Rome, and a commentary on Vitruvius, for which he made the cuts. It is thought he was poisoned by his competitors. Sebastian Serli had his writings and designs, which he made great use of in a treatise on architecture that he published.—*De Piles, Pilk.*

PESELLI (Francisco), an Italian painter, born at Florence in 1440, and died in 1517, aged 77. He was a disciple of Andrea del Castagno, whose style and manner he always imitated. He was particularly fond of painting animals, studying every species after nature with singular care; and in order to have those objects ready on any occasion, to paint them after life with greater exactness, he constantly preserved a variety of animals under his own roof to serve him as models, and represented them with a spirit, life, truth, and nature, far superior to any of the artists of his time. Till he he was thirty years of age he continued with Castagna, and by that time he was considered as a very eminent master. He painted historical subjects as well as animals; he worked in fresco as well as in oil; and finished several fine designs in the chapels and palaces at Florence, which were beheld with approbation. But he obtained uncommon applause for one composition, which was the Wise Men offering to Christ



gold, frankincense, and myrrh.—*Vasari, Pilk.*

**PESNE** (John), a French engraver, born at Rouen in 1628. It is not ascertained by whom he was instructed, but he reached an eminent rank as an artist, particularly as a designer, in which he arrived at a higher degree of perfection than the generality of engravers. His execution is neither dexterous, agreeable, nor picturesque; but he compensates for these deficiencies by the correctness of his outline, and the fidelity with which he has rendered the precise characters of the different painters, whose works he engraved. His principal plates are from the pictures of Nicolo Poussin, and a due portion of the merit of his prints, after that distinguished master, will be justly attributed to the perfection of his models.—*Strutt.*

**PETERS** (Gerard), a Dutch painter, born at Amsterdam about 1580. He was a disciple of Cornelius Van Haerlem, being the first and also the best disciple of that master. No artist in the Netherlands was equal to him for designing the naked, or for giving his figures a certain degree of elegance. He spent some years at Rome, and when he found himself sufficiently improved, he returned to his native city, where he had constant employment, for conversations, landscapes, and portraits in a small size, which he highly finished, and with great truth and nature.—*Pilk.*

**PETERS** (Bonaventure), a Flemish painter, born at Antwerp in 1614, and died in 1652, aged 38. He became one of the most eminent painters in the Low Countries. The subjects he delighted to represent were storms at sea, in which he described in a lively, natural, and pathetic manner, every circumstance that could fill the imagination with pity and terror. The raging of the

waves, the impending tempest, the vessels foundering, or dashed in pieces against rocks, the mariners perishing in the deep, or seeming to dread a more lingering death on a desert shore, are expressed by his pencil with the utmost truth, nature, and probability. But, although his general subjects were of that kind, yet he painted calms with an equal degree of merit, and likewise prospects of towns and castles adjoining to the sea. His pencil is light, his touch neat and full of spirit; his colouring exceedingly transparent; and his water, whether he describes it agitated or still, has equal truth and delicacy. His pictures, however, are not equally good or equally valuable, for in some the figures are extremely well designed and exquisitely finished, and in others the colouring of the whole is rather too light, and the draperies of the figures are sometimes interspersed with tints which do not harmonise with others. But his best works have extraordinary merit, and must always be very estimable.—*Van Manden, Pilk.*

**PETERS** (John), a Flemish painter, born at Antwerp about 1626. He was brother to Bonaventure Peters, and painted the same subjects for which his brother was so deservedly famous. He frequently painted sea-fights, which were much admired for the goodness of the design as well as for the clearness of the colouring; and he also painted views of villages, towns, and fortified cities on the banks of rivers, which he designed after nature, generally making an agreeable choice, and finishing them with remarkable neatness.—*Van Manden, Pilk.*

**PETERS** (Francis Lucas), a landscape painter, born at Mecklin in 1606, and died in 1654, aged 48. He was a disciple of Gerard Segers, and was much esteemed and employed

by the archduke Leopold, who kept him in his employment for several years.—*Houb., Pilk.*

**PETHER** (William), an English painter and mezzotinto engraver, who flourished about 1770. He engraved several fine plates after Rembrandt and other masters, as well as a few from his own works.—*Strutt.*

**PETITOT** (John), called the **OLD**, an Italian portrait painter, born at Geneva in 1607, and died in 1691, aged 84. Having an early turn for miniature painting, he studied the art of enamelling with inexpressible application, and at last arrived at such a degree of perfection, that he may justly be accounted almost inimitable. There is not only a neatness of handling in all his works, but a grace and expression which can never be sufficiently admired, and perhaps will never be excelled. Many of his portraits have been esteemed equal to Vandyk; it was even thought that Petitot was particularly directed by him in those portraits which he painted after his originals. He was wonderfully patient in finishing his works, and had the judgment and skill to conceal the labour which the management of his colours peculiarly required. It is asserted by an ingenious French writer, that Petitot and Bordier, his assistant, derived the chemical part of their knowledge of the most durable and beautiful colours proper for enamel, from sir Theodore Mayerne, at London. That great physician was uncommonly skilled in chemistry, and generously communicated the secrets he had discovered to those painters, who improved themselves by continual experiments of their own, till at last they brought their colours to the utmost perfection. Petitot was, by the recommendation of sir Theodore, made known to king Charles I., and had

the honour to paint the portraits of that monarch, and the whole royal family. He continued in England till Charles was brought to the scaffold, and in 1649 returned to Paris, where he was highly favoured by Louis XIV., and by his admirable works acquired an ample fortune. The colouring of Petitot is extremely soft and lively, and is so artfully managed, that it can never change, which circumstance must always give his works a superior value. He generally painted on plates of gold or silver, and very rarely on copper.—*D'Argenville, De Piles.*

**PETITOT**, called the **YOUNG** (John), a French painter in enamel, who flourished about 1668. He was son of the preceding, and having been instructed by his father in his art, soon gained a considerable reputation. He settled in London, where he followed his profession with great success. Several of his pictures have been taken for the work of old Petitot, though to a judicious eye they are much inferior.—*De Piles, Pilk.*

**PEUTEMAN** (Peter), a Dutch painter, born at Rotterdam in 1650, and died in 1692, aged 42. He was an excellent painter of inanimate objects; but the most memorable particular relative to this artist, was that incident which occasioned his death. He was requested to paint an emblematical picture of mortality, representing human skulls and bones, surrounded with rich gems and musical instruments, to express the vanity of this world's pleasures, amusements, or possessions; and that he might imitate nature with a greater degree of exactness, he went into an anatomy-room, where several skeletons hung by wires from the ceiling, and bones, skulls, &c., lay scattered about, and immediately prepared to make his designs. While he was thus employed, either by

fatigue, or by intense study, insensibly he fell asleep, but was suddenly roused by the shock of an earthquake which happened at that instant on the 18th of September, 1692. The moment he awoke, he observed the skeletons to move about as they were shaken in different directions, and the loose skulls roll from one side of the room to the other; and, being totally ignorant of the cause, he was struck with such a horror, that he threw himself down stairs and tumbled into the street half dead. His friends took all possible pains to efface the impression made on his mind by that unlucky event, and acquainted him with the real cause of the agitation of the skeletons; yet the transaction still affected his spirits in so violent a manner, that it brought on a disorder which in a short time ended his days. His general subjects were either allegorical or emblematical allusions to the shortness and misery of human life.—*Van Mander, Pilk.*

PFEFFEL (John Andrew), a German engraver, who flourished about the year 1720. He resided at Vienna, where he followed the business of a printseller. His works, as an engraver, were chiefly confined to architecture and ornamental foliage, which he executed in a neat style. In conjunction with C. Engelbrecht, he engraved a set of plates of jewellery ornaments, from the designs of A. Morison; and executed part of the plates for the *History of Architecture*, published at Vienna, in 1742, by John Henhard Fischers.—*Strutt.*

PHILO of Byzantium, an architect, who flourished 300 years B.C. He wrote a treatise on machines used in war, which is printed with the *Mathematicæ Verteres*, 1693, folio. There is also attributed to him, a piece, entitled, *De Septem*

*Orbis Spectaculis*, Rome, 1610.—*Felibien.*

PIAZZETTA (John Baptist), a celebrated Italian painter, born at Venice in 1681, and died in 1754, aged 73. His figures are well designed and executed, and are much in the style of Michel Angelo Buonarroti.—*D'Argenville, Pilk.*

PICART (Stephen, called the Roman). This eminent artist was born at Paris in 1631. He is said by some to have assumed the appellation of the Roman on account of his long residence at Rome; others assert, that it was to distinguish his works from those of an indifferent engraver of the same name. On his return to Paris he was employed, with other celebrated artists, to engrave the pictures in the king of France's collection. His plates are sometimes executed with the graver only, in the style of Poilly; but he also engraved several prints in which the point is predominant. His drawing is not very correct, and there is frequently a want of harmony in the effect of his engravings.—*Strutt.*

PICART (Bernard), an eminent French engraver, born at Paris in 1673, and died in 1733, aged 60. He studied engraving under his father, Stephen Picart, and architecture under Sebastian le Clerc. On account of his religion he went to Amsterdam, where he was chiefly employed by the booksellers. A fine collection of his engravings was published at Amsterdam in folio, in 1734; but his greatest performance is an illustration of religious ceremonies of all nations in the world. His plates also, for a work entitled *The Temple of the Muses*, are very fine.—*Strutt.*

PICAULT (Peter), a French engraver, born at Blois in 1680. It is probable that he was a pupil of Gerard Audran, as he copied, on a

small scale, the celebrated battles of Alexander, from the plates engraved by that celebrated artist, after Le Brun. This promising artist had acquired considerable reputation, when death put a stop to his career, in 1711, at the age of 31.—*Strutt.*

PICCHIANTI (Giovanni Domenico), an Italian designer and engraver, born at Florence about the year 1670. He was taught the rudiments of drawing by Gio. Batista Foggini, a sculptor, and applied himself to engraving, both with the point and the graver. In conjunction with Lorenzini, Mogalli, and other artists, he executed several plates from the pictures in the gallery at Florence.—*Strutt.*

PIERCE (Edward), an English historical and landscape painter, in the reign of Charles I. He had considerable skill also in architectural designs; but the fire of London, in 1666, destroyed most of his works. He died in London about 1715.—*Walpole, Vertue.*

PIERSON (Christopher), a Dutch historical and portrait painter, born at the Hague in 1631, and died in 1714, aged 83. He studied under Bartholomew Meyburg, with whom he travelled to Germany. After his return he for some years employed himself in painting historical subjects and portraits, and found a constant demand for his works at Gouda, so as to acquire both reputation and riches; but having observed that the pictures of Leemans, which represented the utensils used in hunting and other rural amusements, such as guns, nets, bird-calls, pouches, powder-horns, &c. were exceedingly admired, and brought good prices, he applied himself entirely to that manner of painting, with such success that he has never been equalled by any other master. Those subjects he usually painted on a white ground,

and gave them such a just degree of light and shadow, that every object seemed to project from the canvas.—*Van Mander, Pilk.*

PIETRO (Da Petri), an Italian historical painter, born at Rome in 1665, and died in 1716, aged 51. He was the disciple of Carlo Maratti, and imitated the style of his master; but not with an equal degree of beauty as to his colouring, nor with so exquisite a pencil; but he proved a very good designer, and sometimes gave an air to his figures that was amiable and graceful. He studied the works of Raffaello with great attention, and became an admirable copier of the works of other masters, more especially of Raffaello and Maratti; and his paintings are at this day in very great esteem.—*Vasari, Pilk.*

PIGNONE (Simone), an Italian historical painter, born at Florence in 1614, and died in 1698, aged 84. He was first instructed in the art of painting by Fabrizio Boschi, who taught him design; but he quitted that school to enter under the tuition of Passignano. Yet, though he made a considerable progress under that master, when he observed the taste of Francesco Furini, it so powerfully affected his imagination, by corresponding exactly with his own turn of mind, that he determined to adhere to that style and manner in his subsequent designs. This was the only indiscreet and censurable point in the conduct of Pignone: for the peculiar taste of Furini consisted in designing naked figures, and in some of his pictures he was apt to expose with too great a licentiousness what modesty would have industriously concealed. He went to Venice to improve himself in colouring, and studied with great pleasure the tints of Titian, Albano, and Guido, in their naked figures,

which best suited his own fancy ; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence he altered the tone of colouring which he had assumed at Venice, and by a judicious and additional mixture of ultramarine, rendered his carnations much more delicate and beautiful, so that his works were universally admired and coveted, for the charming forms of his figures, for their being excellently disposed, and admirably coloured. He painted a number of sacred subjects in an exquisite taste, which are estimated at a very large price, and preserved as curiosities in the cabinets of the Italian nobility. At the approach of the distemper of which he died, he expressed his strongest concern for having painted lascivious subjects, and died remarkably penitent.—*Vas., Pilk.*

PIERING, a Tuscan painter, was born about 1500, of poor parents. He was brought up by a painter called Vaga, whose name he assumed. Raffaele employed him in several great works ; and he ornamented the palace of the prince of Doria, at Genoa. He died in 1547.—*Felibien, De Piles.*

PIETRO (Della Francisca), an historical painter, born at Florence about 1400. He was employed by Nicholas V. in painting the Vatican ; and wrote books on arithmetic and geometry.—*Vas., Pilk.*

PIGALLE (John Baptiste), a French sculptor, born at Paris in 1714, and died in 1785, aged 71. By the generosity of Couston, the Elder, he was enabled to visit Italy, where he studied the works of the greatest masters. On his return to France he executed several beautiful designs, as a Venus, which Louis XV. presented to the king of Prussia ; a statue of Mercury, another of

Voltaire, and a fine one of bronze of Louis XV., who conferred on him the order of St. Michael. He was a chancellor of the Academy of Painting at Paris.—*Nouv. Dict. Hist.*

PILES (Roger de), a French painter, born at Clameci in 1635, and died in 1709, aged 74. He was entered a student of the Sorbonne ; and in 1662 became a tutor of the son of the president Amelot, with whom he made a tour to Rome, where De Piles had ample opportunities for gratifying the taste which he possessed for the fine arts. The younger Amelot being appointed ambassador to Venice, De Piles accompanied him as secretary. He afterwards attended him in the same capacity to Lisbon and Switzerland. In 1692 he was sent by the minister to the Hague, as a picture dealer, but in fact to negotiate with those who were friends to France. The object of his mission being discovered, he was sent to prison, where he wrote his *Lives of the Painters*. On his return to France he obtained a pension. He was a member of the Academy of Painting. De Piles was a great admirer of Rubens, whom he imitated with success. Besides the above work he wrote an *Abridgment of Anatomy*, adapted to painting and sculpture ; a *Course of Painting*, and other pieces of merit on that subject.—*D'Argenville, Moreri.*

PINAS (John), a Dutch historical painter, born at Haerlem about 1596. In his native city he learned the first rudiments of the art of painting ; but he travelled to Italy, and studied for several years with Peter Lastman. His style of colouring was strong, and rather inclining too much to the deep brown or blackish tint ; yet, in that manner of painting, he had many admirers ; and some imagine that even Rembrandt. in that respect, imitated the

style of Pinas. An extraordinary fine picture by this master is the History of Joseph sold by his Brethren, which is highly commended, as well for the design as for the good effect of the whole.—*D'Argenville, Pilk.*

PINAS (Jacob), the brother of John Pinas, born also at Hærlæm, in which city he was instructed in the principles of design and colouring, and continued there to follow his profession. As he had not the same opportunities of improving himself, by visiting Italy, as his brother had done, he was in no degree equal to him; but after John's return to his own country, Jacob received considerable advantage from his directions; and his works, though inferior to those of John, were, nevertheless, very well esteemed.—*Ibid.*

PINE (John). To this gentleman, who was a native of England and a man of letters, we are indebted for several splendid and interesting works, for which he engraved many of the plates. The principal of them are the ceremonies used at the revival of the Order of the Bath by king George I.; the prints from the tapestry in the House of Lords, representing the Destruction of the Spanish Armada; a superb edition of Horace, the text engraved and illustrated with ancient bas-reliefs and gems. The Pastorals and Georgics of Virgil were published by his son, after his death, ornamented in a similar manner, with a printed type. Mr. Pine also engraved a few portraits, among which are an etching of himself, and a mezzotinto bust of Mr. Garrick, taken from a cast.—*Strutt.*

PINE (Robert Edge), an English painter, born in 1742, and died in America in 1790. It is not known by whom he was instructed; but he gained the premium for the best

historic design, given by the Society for the Encouragement of Arts, &c. in 1760, and again 1762. He afterwards practised as a portrait painter, and was considered a respectable colourist. In 1782 he exhibited a series of pictures of scenes from Shakspeare.—*Strutt.*

PINTURICCHIO (Bernardino), an Italian historical and portrait-painter, born at Perugia in 1454, and died in 1513, aged 59. He was a disciple of Pietro Perugino, who, in a few years, made him so considerable an artist, that he employed him on many occasions as his assistant. He principally painted history and grotesque; but he also excelled in portraits, which he designed well, and coloured with a great deal of liveliness and nature. Among the number of his best portraits are particularly noticed those of popes Pius II. and Innocent VIII., of Giulia Farnese, Cæsar Borgia, and Queen Isabella of Spain. He performed an abundance of works at Rome and other cities of Italy, and was much employed, though his manner was so singular, that it was not imitated by any of his contemporaries; for he bestowed extraordinary care on the high finishing of his pictures, and endeavoured to add an unusual splendour to his paintings, by introducing a richness of gilding in several parts of the work, blended with ornaments of architecture in rilievo, quite unsuitable to the true taste of elegant simplicity in a picture. And though such a style might afford pleasure to an injudicious eye, yet it must always disgust those who possess a more refined idea, and a more extensive knowledge of the art. The most memorable performance of Pinturicchio is the History of Pius II., painted in ten compartments in the library of Siena. In that under-

taking Raffaele, who was then a very young man, and bred under the same master as Pinturicchio, so far assisted him, that he sketched many parts of the composition, and made cartoons of the most material incidents of the history for him. The last work in which he was engaged was a Nativity, for the monastery of St. Francis, at Siena; and the monks being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without any interruption. But, as Pinturicchio was naturally of a peevish and impetuous temper, he expressed great impatience to have the apartment entirely cleared, and insisted that every thing should be moved out of it. The monks, willing to gratify him in all respects, removed all the furniture as expeditiously as possible, except one large old chest, almost decayed by time, which could not be moved from the spot without a probability of being broken to pieces. However, the positive painter insisted on its removal, and the monks had scarcely removed it from its place, when one of the fretted planks giving way, discovered a treasure of five hundred pieces of gold, which had lain there secreted for many years. The discovery proved an inexpressible joy to the monks, and an equal mortification to the artist, who being conscious that he lost the treasure by his own indiscreet obstinacy, became so tormented in his mind, and so depressed in his spirits, that he survived the transaction only for a very few months, and it was generally supposed to have been the cause of his death.—*Vas., Pilk.*

PIOMBO, called VENEZIANO, (Sebastian Del), an Italian historical and portrait painter, born at Venice in 1485, and died in 1547, aged 62.

He learned the rudiments of the art from Giovanni Bellini; but afterwards he became the disciple of Giorgione, whose beautiful style of colouring he carefully studied, and imitated it with the greatest success. The first attempts when he entered on his profession, were in portrait; and the approbation he received afforded him so much encouragement, that at last he arrived at the utmost perfection in that branch of painting. He was not only admired for the strong resemblance of his pictures, but also for the sweetness of his manner of colouring, and the roundness and bold relief of his figures; in all which parts he so happily resembled Giorgione, that several of the portraits painted by Piombo were mistaken for those of his master. Nor could any artist be more highly celebrated than he was for the portrait of Giulia Gonzaga, the favourite of cardinal Hippolito de Medici, which by all writers of that age was called a divine performance. No master of his time had a greater excellence in designing the heads and hands of his figures; and his draperies were natural, and exquisitely finished. As the reputation of Sebastian had extended itself through most parts of Italy, it procured him the friendship of Agostino Chigi, a rich merchant of Siena, who traded at Venice; and by his persuasion Sebastian was without any great difficulty prevailed on to accompany him to Rome. That city afforded him a new scene to display his talents; and as his style was soft and delicate, like that of Giorgione, and very different, in many respects, from that which was usually practised by the eminent artists of Rome at that period, his works, as well in fresco as in oil, were exceedingly admired. He distinguished

himself equally in history and portrait; and was allowed to have an exceeding good manner of designing, with a great deal of grace in his airs and attitudes. His reputation was very much advanced by the friendship which Michel Angelo Buonarrotti expressed for him. That famous artist favoured him on all occasions, preferred him before all the disciples of Raffaele, and was zealously active in his praise and recommendation; and as Raffaele had painted the celebrated picture of the Transfiguration, which was placed as an altar-piece in the church of St. Pietro, in Montorio, Michel Angelo advised Sebastian to paint a grand composition of the Resurrection of Lazarus, to stand in competition with the picture by Raffaele. It was affirmed that either to set the merit of Piombo in the strongest point of light, or, (what is more probable) out of some degree of envy at the incontestible merit of Raffaele, Buonarrotti promoted the undertaking, and it was said that he even gave the design. When the work was finished, the abilities of Sebastian were confessed by the ablest connoisseurs; and though the wonderful composition of the Transfiguration was accounted inimitable for design, expression, and grace; yet the work of Piombo, even while compared with it, was exceedingly and universally admired, and, after the death of Raffaele, he was considered as the best artist in Italy. He lived in the utmost esteem with pope Clement VII., whose portrait he drew with an amazing resemblance of life and nature; and he also painted the famous satirist, Aretine, in an equal degree of perfection. That portrait was afterwards placed in the council-chamber of Arezzo, not only as an honour to the poet, but to the city which produced such a genius. But

none of the pictures of this master seem to be mentioned with greater encomium than that of the Martyrdom of St. Agatha, which he painted for the cardinal of Aragon, and was in the possession of the duke of Urbino. That painting is described as being beautifully designed, charmingly coloured, and admirably finished; and was accounted to be in no respect inferior to the best of Raffaele, Titian, or any other of the great masters. He was the inventor of the art of painting upon walls with oil: which, it is said, was by a plaster, composed of quick-lime, pitch, and mastich.—*Vas., Sandrart, Pilk.*

PIPER (Francis), an English portrait painter, born in Kent about 1710. He was descended from a Walloon family: and his father, having a plentiful estate, gave this, his eldest son, a liberal education, intending him for a merchant; but the inclination of Francis leading him wholly to designing, he could not fix on any particular business. The art which nature evidently formed him for engrossed all his time and thoughts; and being of a gay facetious turn of mind, his manner was humorous and comical. He delighted in drawing ugly faces, and had such a talent for it, that, by a transient view of any remarkable face, male or female, that he met in the street, he would retain the likeness so exact in his memory, that when he expressed it in the draught, the spectators, who knew the original, would have thought the person represented had sat several times for it. He drew several of the Grand Signior's heads for Paul Rycatt's History of the Turks. He died in Aldermanbury in 1740, by a surgeon pricking an artery in bleeding him.—*Walpole, Pilk.*

PIPPI called ROMANO, (Gi-



ulio), an Italian historical painter, born at Rome in 1492, and died in 1546, aged 54. "He is considered as the principal scholar of Raffaello, his heir, and the continuator of his works, and as the head of a school himself. Whilst a pupil he followed less his master's delicacy than energy of character, and chiefly signalised himself in objects of war and battles, which he represented with equal spirit and erudition. As a designer, he commands the whole mechanism of the human body, and without fear of error, turns and winds it about to serve his purposes, but sometimes oversteps the modesty of nature. Vasari prefers his drawings to his pictures, as more full of that original fire which distinguishes his conception, and was apt to evaporate in the longer process of finish; some have with better evidence objected to the character of his physiognomies, as more salacious than enamoured, less simple than vulgar, and often dismal and horrid, without being terrible. In colour, whether fresco or oil, his hand was as expeditious, and his touch, especially in the former, as decided, as his eye and choice were ungenial; bricky lights, violet demi-tints, black shades, compose, in general, the raw opaque tone of his oil pictures, far different from that characteristic asperity which signalises the battle of Constantine, and was by N. Poussin admired as the proper tone of the subject. The style of his draperies is classic, but the arrangement of the folds generally arbitrary and mannered; the hair and head-dresses of his women are always fanciful and luxurious, but always arranged by taste, whilst those of the men frequently border on the grotesque. He came to Mantua, and there found antique treasures, of which the statues, busts, and basso-relievos, at present

in the academy, are but insignificant remains. To the stores of the Gonzaghi he added his own, rich in the designs of Raffaello, and studies and plans from the antique; for no designer ever possessed such industry with so much fire, so much consideration with such fecundity; or combined with equal rapidity such correctness, and with such profound knowledge in mythology and history, that popularity and ease in treating it. The increased practice and the authority derived from the superintendence of the works left unfinished by his master, established his reliance on himself, and the call of the Gonzaghi roused that loftiness of conception, and gave birth to those magnificent plans, from which Mantua, and the wonders of the palace del T., as from enchantment rose. The palace del T. furnishing specimens in every class of picturesque imagery. Whatever be the dimension, the subject, or the scenery, minute or colossal, simple or complex, terrible or pleasing, we trace a mind bent to surprise or to dazzle by poetic splendour; but sure to strike by the originality of his conception, he often neglects propriety in the conduct of his subjects, considered as a series; and in the arrangement or choice of the connecting parts, hurried into extremes by the torrent of a fancy more lyric than epic, he disdains to fill the intermediate chasms, and often leaves the task of connection to the spectator. In the palace del T. Giulio adopted the method of his master. He prepared the cartoons, they were executed by his pupils, and he thoroughly retouched, corrected, and gave the last finish to the pictures; but, unfortunately, his master strokes have been covered again by modern pencils: and the fable of Psyche, the Allegories of Human Life, and the Giants

storming Heaven, exhibit now indeed his composition and design, but not his hand."—*Fuseli*.

**PIRANESI** (John Baptist), an Italian architect and engraver, born at Venice. He was remarkable for a bold and free style of etching, which he generally drew upon the plate at once. He died in 1778. His engravings consist of 15 vols. folio. His daughter, Laura Piranesi, who died in 1785, engraved views in the manner of her father. She had also two brothers who were good engravers.—*Nouv. Dict. Hist.*

**PITAU** (Nicholas), an engraver of Antwerp, who displayed great talents by his engravings of the Holy Family, after Raffaello. He also executed some fine portraits, particularly one of St. Francis de Sales. He died in 1671, aged 38.—*Nouv. Dict. Hist.*

**PITTERI** (Giovanni Marco), an Italian designer and engraver, born at Venice in 1703. He was a pupil of Gio. Antonio Faldoni, but he did not adopt the style of his instructor. His plates are executed in a very singular manner, by single strokes, but different from the method practised by Mellan. His strokes run from the top to the bottom, and his shadows are produced by strengthening them as the occasion requires. The effect he produced by this whimsical operation is neither unpleasant, nor unharmonious; and his prints possess considerable merit. He engraved several plates for the collection of the Dresden Gallery, and others, after various masters.—*Strutt*.

**PLAAS** (David Vander), a Dutch portrait-painter, born at Amsterdam in 1647, and died in 1704, aged 57. He had a manner of painting that was very singular. He spent several years in Italy, and particularly

studied Titian, whose works he made his model; and in his style he seemed desirous to imitate the effect produced by the colouring of that eminent artist, though he attempted it by a very different manner of pencilling, for he laid on his colours with a strong body, and by a proper skill in the chiaro-scuro, his lights and shadows were so placed as to produce a lively and natural effect, without breaking the masses, or mixing his colours together. This method not only gave more force to his figures, but it also preserved his colours from fading, and gave them a lasting beauty. Undoubtedly his pictures could not admit of a near inspection; but when viewed at a competent distance, they have the appearance of life and nature. The picture which is mentioned as one of his most capital performances is the portrait of the renowned admiral Van Tromp, in which there is a fine expression of the fortitude of soul, the spirit, fire, and resolute boldness of that great officer.—*Houb., Pikk.*

**PLACE** (Francis), a gentleman of Yorkshire, who painted and etched for his amusement. He also did several portraits in mezzotinto, particularly that of archbishop Sterne, and Henry Gyles, a glass-painter of York. His prints are very scarce. He died in 1758.—*Granger, Strutt*.

**PLATTEN**, called **IL MONTAGNA** (Matthew Van), a landscape painter, born at Antwerp about 1600. He learned the principles of design and colouring in his native city; but visited several parts of Italy, to refine his taste of design by studying nature, and making accurate observations on the works of the best masters. He resided for a long time at Florence, along with John Asslyn, who was known there by the name of Crabbatje, and was a painter of

extraordinary merit. Van Platten was admirable in describing sea calms, and the reflection of bodies on a transparent surface; and was equally happy in representing storms on land or water; in his land storms especially, the skies, clouds, and trees, were wonderfully expressive of true nature. His landscapes are remarkable for their lovely situations, for their perspective truth, for the beauty of his distances, for those elegant pieces of architecture which he introduced, and for their colouring, which was extremely pleasing and natural.—*Houb., Pikk.*

PO (Pietro del), an Italian painter and engraver, born at Palermo about 1610. He studied under Domenichino, during that celebrated painter's residence in that city. He painted some pictures for the churches at Palermo, and afterwards visited Rome, where, among other works, he painted a picture of S. Leone, for Madonna di Constantinopoli. We have several etchings by this artist, some of which he has finished with the graver. They are not so correctly designed as might have been expected, from the school in which he was educated.—*Strutt.*

POELEMBURG (Cornelius), a Dutch landscape and historical painter, born at Utrecht in 1586, and died in 1660, aged 74. He became the disciple of Abraham Bloemart; but he quitted that master as soon as he had made a reasonable proficiency in the art, and travelled to Rome. His first determination was to imitate the manner of Elsheimer, but he found himself so affected while he contemplated the works of Raffaele, that he resolved on endeavouring to imitate the grace of that incomparable master, particularly in the naked. He studied with advantage some of Raffaele's excel-

lencies; but he did not sufficiently attend to that part which constitutes his highest merit, which was design. He formed for himself a style that was entirely new, and in many respects preferable to the Flemish gusto; but it did not resemble the style of any Italian master, except in the ruins of the antique buildings with which he adorned his landscapes, and which he had with great care copied after nature. He surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of agreeable objects and situations. His skies are clear, light, and transparent; his back-grounds ornamented often with the vestiges of magnificent Roman edifices, which always contribute to the harmony of the whole composition; and his female figures, which he generally represented naked, are beautiful and elegant forms. His greatest excellence appeared in the small pictures of his hand, for in the larger size he is not so deserving of commendation. The Italians were exceedingly pleased with the works of Poelemburg; and some of the cardinals at Rome, of the finest taste, attended him frequently while he was painting, to observe his manner of working, and expressed their admiration in the strongest terms. It was not without great regret that he left Rome to return to his own country; though he afterwards found cause to be well pleased with the honours he received from the grand duke of Florence, and the respect shown to him in every city through which he travelled, as well as in his native city Utrecht; for, not long after his arrival, Rubens paid him a friendly visit; and having expressed a singular pleasure in examining the works of Poelemburg, so highly esteemed

them, that he at the same time advanced the fortune and reputation of that artist. By king Charles I. he was invited to the court of London, where he painted many curious pictures, for which he was nobly recompensed; and that monarch endeavoured earnestly to induce him to continue in England; but his fondness for his own country prevailed over all other considerations, and he returned to Utrecht, where he acquired an affluent fortune, and lived in universal esteem. Several very eminent artists procured him to paint the figures in their works, particularly Steenwyck and Kierings: and the excellent perspectives of the former are sometimes rendered still more estimable by the pencil of Poelemburg. The genuine works of this master are exceeding scarce; but his disciple John Vander Lis imitated his manner so successfully, that the paintings of Lis are very often taken for the works of his master.—*Houb., D'Argenville.*

POERSON (Charles Francis), a French historical and portrait painter, born at Paris in 1653, and died in 1725, aged 72. He was a disciple of Noel Coypel, by whose instruction he proved a considerable painter in history as well as portrait. His promising talents procured him the countenance and protection of M. Mansard, by whose recommendation he was introduced to the court of Lewis XIV., and appointed to paint the portrait of that monarch; in which he succeeded so well that he was honoured with the order of St. Lazarus. By the favour of his patron, who had conceived a very high opinion of the merit of Poerson, he was employed at the Hospital of the Invalids; but when the work was nearly finished, it did not appear to the best judges a commendable performance, either as to the composi-

tion or execution, nor equal to what was expected from the character of the artist. For that reason Mansard caused it to be entirely defaced, to quiet the spleen of the multitude of artists, who were very loud and severe in their censures. It certainly must have been a signal mortification to the artist, to observe so general a contempt of his work; but he had a much greater mortification, when he saw Bon Boulogne, who had lately accomplished his studies at Rome, undertake the same work, and succeed in it with universal applause. However, his protector Mansard found out the means somewhat to raise his spirits from their dejection, by prevailing on the king of France to appoint him director of the French academy at Rome; which station he filled with great honour, and died prince of the Academy of St. Luke, to which he was elected on the death of Carlo Maratti in 1713.—*D'Argenville, Pikh.*

POILLY (Francis, the Elder). This eminent French engraver was born at Abbeville in 1622. He was the son of a goldsmith and engraver, who instructed him in the rudiments of the art. He afterwards went to Paris, where he became a pupil of Peter Daret, under whom he remained three years, and afterwards visited Rome, where he adopted the fine style of Cornelius Bloemart as his model. During a residence of seven years he greatly improved his design, and engraved several plates after the works of the great Italian masters. On his return to Paris, he distinguished himself as one of the most celebrated engravers of his country. His plates are executed entirely with the graver, which he handled with uncommon firmness and dexterity. The correctness of his design corresponds with the beauty of his burin, and there is a

fine expression in his heads. Though he had the assistance of some able pupils, it is surprising that he could have finished so many plates, in a manner that required both time and patience.—*Strutt*.

**POILLY** (Nicholas, the Younger). He was the younger brother of Francis Poilly, born at Abbeville in 1626. He was instructed in the art of engraving by his brother, and executed several plates in the style of his brother, which, though inferior to those of Francis, possess considerable merit. He executed several prints of portraits and historical subjects, executed with the graver, in a neat clear manner.—*Strutt*.

**POILLY** (John Baptist). He was the son and pupil of the preceding artist, born at Paris in 1669. Having made some progress in engraving under his father, he went to Rome, where he studied some years. On his return to Paris he executed several plates, by which he gained considerable reputation, and was made a member of the Royal Academy in 1714. His style of engraving differs greatly from that of his father or his uncle. He forwarded his plates with the point, and finished them with the graver, in a pleasing and picturesque style. His drawing is generally correct, and there is a fine expression in his heads.—*Strutt*.

**POLLAJUOLO** (Pietro), an Italian historical painter, born at Florence in 1428, and died in 1498, aged 70. He became a disciple of Andrea del Castagna; he rendered himself considerable, and was in great reputation for his performances in oil colours, and distinguished himself for portrait painting as well as for history. He painted in particular the portraits of Poggio, who wrote the history of Florence, and of many of the nobility, in a size as

large as life, which procured him the greatest applause. Among the historical subjects which he executed are mentioned some of the Labours of Hercules, painted in the Medicean palace. His brother Antonio was also an excellent painter.—*Moreri*.

**POLYCLETUS**, a sculptor of Sicyone, in the Peloponnesus, who lived B. C. 232, and was considered the first of artists, Phidias being esteemed the second. It is reported that Polycletus, by way of convicting the critics, exhibited a statue for public animadversion, offering to correct the faults that should be noticed. On producing it a second time, amended exactly according to the errors which had been pointed out, he placed by it another, formed according to his own judgment. The observers unanimously approved this last, and censured the former, on which Polycletus said, "That which you condemn is *your own work*; that which you admire is *mine*."—*Plin. Nat. Hist.*

**POLYGNOTUS**, a Greek painter of Rhodes, who is celebrated for a picture of the battle of Marathon, which was fixed on a portico at Athens, and is said to have resisted the effects of the weather for many centuries. Pliny and Quintilian speak highly of his powers.—*Plin. Nat. Hist.*

**POND** (Arthur), an English painter and engraver, who resided in London about the year 1740. He painted portraits both in oil and in crayons, and contributed greatly to the encouragement of the arts. In conjunction with George Knapton, he published the collection of heads of distinguished persons, engraved by Houbraken and Vertue, and other interesting undertakings. Among others, they engraved a set of ninety-five plates, from the drawings of the great Italian masters, in imi-

tation of the originals, which are executed with taste and spirit. He also executed a set of twenty-five caricatures, after Cavaliere Ghezzi, and other masters. He also etched several portraits, in a style resembling that of Rembrandt.—*Strutt*.

PONTE, called IL BASSANO (Jacopo), an Italian historical and landscape painter, born at Bassano in 1510, and died in 1592, aged 82. His father dying when he was young, he travelled to Venice, and was employed in drawing from the designs of Parmegiano, and taking copies from the works of Bonifazio and Tiziano. He fixed his residence at Bassano, a small opulent town surrounded by a picturesque country, abounding in cattle and pasture, which afforded ample scope for the fruitful genius of Jacopo. In his early years he painted historical pictures in a grand style. Vasari mentions one he painted on the front of the house of Michieli, the subject is, Sampson slaying the Philistines, which has been deemed not unworthy the pencil of Michel Angelo. The banquet of Martha and the Pharisee; the Prodigal Son; Noah's Ark; the Return of Jacob; the Annunciation to the Shepherds; the Queen of Sheba; the Three Magi; the Seizure of Christ; and his Deposition from the Cross, by torchlight; compose his sacred subjects. But his favourite subjects were, markets of cattle, or metal ware, rustic employments relative to the four seasons; kitchens, with a display of loaded shelves, stocked larders, &c. Ponte having been blessed with a family of fine children (principally daughters), they served as models for his figures, and he frequently introduced them.—*Vasari, Pilk.*

PONTIUS (Paul), an eminent Flemish engraver, born at Antwerp

about the year 1596. He was instructed in the art of engraving by Lucas Vostermans; but he improved his design by the advice and friendship of Rubens, from whose works he engraved many admirable plates. Few artists have equalled him in the correct and faithful delineation of his model; and in the character and expression of his figures, he appears to have possessed himself of the mind of Rubens. He was not less successful in the fine portraits he has engraved after Vandyck, in which he seems to have adapted his style to the particular character of the person represented. His plates are executed with the graver in a clear bold style; and, though he did not possess the facility of Bolswert, or the delicacy of Vostermans, his plates will ever be esteemed among the ablest productions of the Flemish artists. The following are after Rubens:—Susanna and the Elders; The Adoration of the Shepherds; the Murder of the Innocents, in two sheets; the Presentation in the Temple; Christ bearing his Cross; the Crucifixion, with Angels, one of which is overcoming Sin and Death; the dead Christ, supported by the Virgin, with Mary Magdalen, St. Francis, and other figures, *very fine*; the Descent of the Holy Ghost; the Assumption of the Virgin; the Virgin suckling the Infant; St. Roche interceding with Christ for the persons afflicted with the Plague, *very fine*; Thomyris causing the head of Cyrus to be put into a vessel of blood, *fine*.—*Strutt*.

PONTORMO (Jacopo), an Italian historical painter, born at Pontormo in 1493, and died in 1556, aged 63. The real name of this artist was Carrucci, but he was better known by the name of Pontormo. He was first a disciple of Leonardo da Vinci, and afterwards successively to Mari-

otto, Albertinelli, and Pietro di Cosimo; but after some time he placed himself under Andrea del Sarto. At nineteen years of age he commenced business for himself, and followed his studies so successfully, that Michel Angelo said of him that "he would raise painting to the skies." The grand duke of Tuscany engaged Pontormo to paint the chapel of St. Laurence, at Florence, which occupied him eleven years; but by endeavouring to imitate too servilely the manner of Michel Angelo Buonarotti, and Raffaello, he completely failed; and this last effort fell far short of his earlier productions.—*De Piles*.

POOL (Matthew), a Dutch engraver, born at Amsterdam about the year 1670. He was instructed in the art at Paris, and on his return to Holland, engraved several plates after various masters, in a style resembling Bernard Picart.—*Strutt*.

PORBUS, called the OLD (Peter), a Flemish historical and portrait painter, born at Gouda in 1510, and died in 1583, aged 73. He spent the greatest part of his life at Bruges, where he was educated and instructed in the art of painting. He was very successful in historical compositions, and also very eminent in portrait, in which style his most capital picture (according to Van Mander) was the portrait of the Duke of Alençon.—*D'Argenville*.

PORBUS, called the YOUNG (Francis), a Flemish painter of landscapes and cattle, born at Bruges in 1540, and died in 1580, aged 40. He received his first instruction from his father Peter Porbus; but afterwards he was the disciple of Francis Floris, under whom his proficiency was so great, that Francis used frequently to compliment him so far as to call him his master. And in reality he far excelled Floris in

colouring, as he also proved superior to his father in every branch of his profession. He painted all kinds of animals extremely well, and in his landscapes he was so exact, that every species of fruit or forest trees might readily be distinguished. However, his greatest excellence consisted in portrait, which he painted with life, spirit, and strong resemblance.—*De Piles, D'Argenville*.

PORBUS (Francis), a Flemish portrait painter, born at Bruges in 1570, and died in 1622, aged 52. He was the son of Francis Porbus, (called the Young,) and acquired the knowledge of painting from his father; but in some years he surpassed him in several branches of his art. He travelled through different parts of Europe, and fixed at last at Paris, as he there found an encouragement for portrait painting equal to his wish; he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed he was remarkably correct; and in all his works he showed a very pleasing and commendable tone of colouring. His own portrait, painted by himself, is honoured with a place in the Florentine Gallery; and in the collection of the French king are still preserved the portraits of Henry IV. and Mary de Medicis, by this master. And in the church of the abbey of St. Martin, at Tournay, there is a Crucifixion, painted by Porbus, which is very highly commended.—*De Piles, D'Argenville*.

PORPORATI (—), an Italian engraver, born at Turin about 1740. He went to Paris when he was very young, and became a pupil of Beauvarlet, under whom he made great progress, and acquired considerable celebrity by his first productions, in

the neat finished style of his instructor. In 1773, he was made a Member of the Royal Academy at Paris, and engraved, for his plate of reception, *Susanna and the Elders*, after *Santerre*. He had executed several fine plates, when he returned to Turin. We have the following prints by him, some of which are executed in a finished and beautiful style:—Abraham sending away Hagar; Tancred and Clorinda; Herminia asking shelter of a Shepherd; Cupid in meditation; the Death of Abel; Venus caressing Cupid; Jupiter and Leda.—*Strutt*.

PORRO (Girolamo), an Italian engraver on wood and copper, born at Padua about the year 1520. He executed the plates for the *Orlando Furioso* of Ariosto, published at Venice in 1548. He also engraved, in a tasteful and delicate style, the vignettes, amounting to nearly one hundred, for a book entitled, *Impressi degli Uomini illustri*, by Camillo Camilli. His last work was a set of wood cuts for the *Funerali degli Antichi*, by Tommaso Partacchi, published at Venice in 1591.—*Strutt*.

POST (Francis), a Flemish landscape painter, born at Haerlem in 1647, and died in 1680, aged 33. He was the son of John Post, a painter on glass, who taught him design and colouring; and he practised under the inspection of his father, till he was sufficiently qualified to appear with credit in his profession. He had a brother who was an expert architect, and for some years had been retained in the service of prince Maurice of Nassau; and by his recommendation Francis was also employed by that prince, and went in his train to the West Indies. There he sketched the most extraordinary views of that country after nature, and, at his

return to Holland, he scarce ever painted on any other subject. His works, in his life-time, were greatly admired, not only on account of the novelty of his scenery, but the manner of treating. The situations in his landscapes are generally agreeable and well chosen; his skies are clear, and his distances remarkably blue; his figures have no great elegance in their forms, nor have they correctness of outline; but they fill their places with propriety, and they show the dress, manners, sports, employments, or amusements of the natives of those countries very distinctly. In most of his pictures the plants, trees, fruits, fishes, and wild as well as tame animals are described with truth and nature; his trees are touched freely, and some of them are loose, and finished with a masterly pencil; but all of them have a true resemblance to the models from which they were designed: the effect of the whole is, however, sometimes impeded by fore-grounds too dark, and verdure too glaringly green.—*Houb., Pikh.*

POTTER (Paul), a Dutch landscape painter, born at Enkhuysen in 1625, and died in 1654, aged 29. He learned the principles of painting from his father, Peter Potter, who was but a moderate artist; yet, by the power of an enlarged genius and uncommon capacity, which he discovered even in his infancy, his improvement was so extraordinary, that he was considered as a prodigy, and appeared an expert master in his profession at the age of fifteen. His subjects were landscapes, with different animals, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, agreeable, and transparent, and appears to be true nature; his touch is free, and exceedingly delicate, and his outline



very correct. His skies, trees, and distances, show a remarkable freedom of hand, and a masterly ease and negligence; but his animals are exquisitely finished, and touched with abundance of spirit. He is esteemed one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for exact imitation of nature, which he incessantly studied, and represented in a lovely manner. His only amusement was walking into the fields; and even that amusement he so managed, as to make it conduce to the advancement of his knowledge in the art; for he always sketched every scene and object on the spot, and afterwards composed his subjects from his drawings; frequently he etched those sketches, and the prints are deservedly very estimable. The paintings of Potter are exceedingly coveted, and bear a high price; because, besides their intrinsic merit, the artist having died young, and not painted a great number of pictures, they are now scarcely to be procured at any rate. One landscape, which originally he painted for the countess of Solms, was afterwards sold (as Houbraken affirms) to Jacob Van Hoeck for two thousand florins. The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careless manner of his leafing, are sufficient marks of the genuine works of that master.—*Houb., Pilk.*

POUSSIN (Nicolo), a celebrated French historical painter, born at Andely, in Normandy, in 1594, and died in 1665, aged 71. He received his first instructions in the art of painting from Ferdinand Elle, a portrait painter, for a few months, but afterwards he spent about a month with L'Allemand; yet finding both these artists incapable of in-

structing him in a manner suitable to those elevated ideas he had conceived of the art, he applied himself to study after the works of such masters as were confessedly of the first rank. By these means his improvement was so considerable that it procured him some employment; but as his utmost ambition was to see Rome, he hastened as much as possible to finish a few paintings in which he was engaged, and immediately travelled to Italy. Sandrart says he began his studies at Rome in 1622, in the twenty-eighth year of his age; and other very authentic writers affirm that his arrival in Rome was in 1624, when he was thirty. But in that city he had many difficulties to contend with, by the death of his principal friend the Cavaliere Marino. He applied himself, however, with redoubled industry to his studies, and copied several of the works of Titian, which for a time improved his style of colouring; and also attentively observed the excellences of Raffaele and Domenichino; from whose works, assisted by his taste for the antique, he imbibed that correct taste of design, and that truth of expression, which animate and adorn all his compositions. He indeed devoted almost his whole attention to the antique statues and bas-reliefs, which appeared to him more worthy of curious and critical observation than the finest efforts of modern genius in painting; for he seemed persuaded that every grace and beauty of the human form was comprised in those ancient sculptures, which have justly been the admiration of the judicious in all subsequent ages. The first subjects he painted were bacchanalians, satyrs, and nymphs, which he introduced in his landscapes, the stories being principally taken from Ovid; and he enriched his scenes with elegant

buildings, which he designed after those magnificent edifices which are in Rome and its environs. But afterwards his subjects were sometimes taken from the sacred history, and oftener from the Greek and Roman; in which he always observed the costume strictly, with an equal degree of judgment and learning. As he had been exceedingly struck with the works of Titian at his first going to Rome, he endeavoured to imitate his colouring; but when once he gave himself up to an enthusiastic admiration of Raffaele and the antique, he altered his tone of colour entirely, and lost all that warmth in his carnations which appeared in his early productions. His invention was as happy as it was lively, and he designed with spirit and correctness; though he was not always happy in the disposition of his figures, which too often were distributed in the same line, by his want of studying the *chiaro-scuro* as he ought. In perspective and architecture he was perfectly accomplished, which enabled him to give an air of grandeur to his landscapes that captivates the most judicious. The scenes and situations of his landscapes are excessively pleasing, and they receive a peculiar beauty from the novelty of the objects he introduces, from the variety of his trees, buildings, and other ornamental incidents; every part being lightly and delicately touched, and exhibiting at once great truth and equal judgment. By this superior fondness for the antique, the historical compositions of Poussin are very correct; and the airs and attitudes of his figures are generally beautiful, though not always graceful; but, by his neglecting to study nature with a proportionable attention, his airs and attitudes want that variety which perpetually entertains and delights us. The colouring of

Poussin did not in any degree correspond with his other powers in the art; it is cold, feeble, and hard, and more similar to the marble of those antiques which he rapturously admired than to the carnations of nature, or the fleshy tints of other eminent painters. And either from his being unacquainted with the true principles of colouring, or despising the art of colouring in comparison with design, he seems never even to have endeavoured to alter his style in that respect, though he could not but feel the force of the colouring of Titian and Guido. At his return to Rome from Paris, whither he had been honourably invited by Louis XIII., he painted for the prince Justiniani an historical picture representing Herod's Cruelty, an admirable composition, in which he gave to every character such an expression as could not but excite pity and terror in every beholder. And he afterwards finished the celebrated pictures of the Seven Sacraments of the Romish Church, on which he bestowed the labour of several years. Sandrart asserts that Poussin painted those designs more than once, as there is one undoubted original set of them at Rome, and another at Paris. After perfecting that expensive work, he designed the applauded history of Germanicus dying, which is well known to every lover of the art. At St. Germain's the altar-piece representing the Last Supper is of the hand of Poussin. The design is noble, the composition in the highest degree accurate, the expression strong and elegant, and the whole full of spirit. In the gallery of the Prince della Torre, at Naples, are to be seen the Annunciation and the Flight into Egypt, both of them excellent for the composition, expression, and beauty of design; but, in respect of the colouring, defective,

like his other works. None of the designs of Poussin have been more universally admired than that of Germanicus; and if he had never painted another picture, he would have gained immortal honour by that alone. He never engaged in grand works, but confined himself to easel pictures, for which he had a perpetual demand; and his method was, to fix the price expected for each on the back of the picture, which was readily paid. There is a remarkable difference in the performances of Nicolo Poussin; for many of those which he executed in the declining years of his life are much inferior to those performed in his prime and middle period. The same taste, and the same genius, appear in all; but the handling discovers an unsteadiness that is not observable in his earlier works, as if he continued to paint when his hand was unequal to his genius. But, upon the whole, he is allowed to have been an admirable artist; and the immense price which his pictures produce in every part of Europe is an incontestible proof of his established merit.—*De Piles, D'Argenville.*

POUSSIN, or DUGHET (Gaspar), a celebrated French landscape painter, born at Paris in 1600, and died in 1663, aged 63. He travelled to Rome at an early age, not only from having a strong desire to visit his sister, who was married to Nicolo Poussin, but likewise out of a love to the art of painting, for which he very early discovered an apt genius. Sandrart says, that Gaspar was employed at first only to prepare the palette, pencils, and colours, for Nicolo; but by the instructive precepts and excellent example of that eminent master, he became so great a proficient that he gradually rose into the highest repu-

tation. While he continued at Rome he changed his name, assuming that of his brother-in-law and benefactor; and he is known by no other name at this day than that of Gaspar Poussin. Undoubtedly he is one of the most celebrated painters of landscapes that ever appeared; and it is generally thought no painter ever studied nature to better purpose, or represented the effect of land storms more happily, than Gaspar; every tree showed a proper and natural degree of agitation, every leaf is in motion. His scenes are always beautifully chosen, as also are the sites of his buildings; and those buildings have a pleasing effect, by the mixture of simplicity and elegance. His distances recede from the eye with abundance of perspective beauty; his grounds are charmingly broken; and his figures, trees, and other objects are so judiciously placed, and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of pencilling, and was exceedingly expeditious in his work, for his imagination was scarcely more ready to invent than his hand to execute; and it is confidently reported by authentic writers, that he finished a large landscape, and inserted all the requisite figures, within the compass of one day. By some connoisseurs it had been observed that the pictures of Gaspar have sometimes too great a verdure; that his masses are often too much of one colour; and that frequently there is too much black in the foregrounds of some of his compositions; but, notwithstanding the imputations of such small imperfections, his paintings are always truly beautiful. Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry; and the last, though agreeable, was

unequal to those of his middle time. But his second manner was, by many degrees, his best, as it was more simple, and more learned; and his colouring appeared so lovely, so fresh, so full of truth and nature, that no eye can behold one of his landscapes of that period without feeling a rapturous degree of admiration. He designed human figures but very indifferently, and for that reason he frequently prevailed on Nicolo to paint them for him; and they were always introduced with the utmost propriety and judgment. No commendation can be bestowed on the works of Gaspar that can seem superior to their desert; and the exceeding great prices they afford show us that they are deservedly admired in every nation where the art of painting is either cultivated or understood.—*D'Argenville, Pilk.*

**POUSSIN, or DUGHET (John).** He was the younger brother of the preceding artist, born at Rome, about the year 1615, and was taught the elements of design by his relative Nicholas Poussin. His first pursuit was painting, but not succeeding to his expectation, he afterwards devoted himself to engraving, in which he never reached any great degree of perfection. His best prints are engraved after the works of Nicholas Poussin.—*Strutt.*

**POWLE (George),** an English engraver, who flourished about 1776. He was a pupil of Worlidge, and has engraved some portraits in his style, among which is that of Sir Robert Berkeley, Chief Justice of the King's Bench.—*Strutt.*

**POZZI (Rocco),** an Italian artist, who flourished about the year 1750. He engraved several of the plates for the Museo Fiorentino, and executed some of the prints for the Antiquities of Herculaneum, published at Naples.—*Strutt.*

**POZZO (Andrea),** an Italian historical painter, born at Trent in 1642, and died 1709, aged 67. He became a painter by the application of his own powers, rather than the directions of any master; he acquired colour by intense study at Venice, and improved his design at Rome. His pictures at Genoa and Torino show that he aspired, and with success, at the tone of Rubens. Though his oil pictures in Italy are few, and often neither sufficiently finished, nor equally rendered in their parts, the whole together always show the master. Such was the surprising celerity of his execution, that in four hours he began and completely finished the portrait of a cardinal, on the very day of his departure for Germany. He is however chiefly celebrated as an ornamental painter: the ceiling of S. Ignazio at Rome is the vast theatre, and would be a sufficient proof of his genius, were it his only work; none could refuse applause to the novelty of his images, the suavity of the tints, the picturesque fire that animates the whole; perhaps it might be wished that he had been less redundant, less loaded by decoration, but such was the taste of the times. In perspective he claims the first rank, and wrote with solidity and copiousness on the subject. His works are, beside Rome, at Frascati, Modena, in Tuscany and Vienna, where he died. *D'Argenville, Pilk.*

**PRAXITELES,** a Grecian sculptor, who flourished 364 years B. C. He executed several fine statues of Venus, and of the courtesan Phryne.—*Pliny, Nat. Hist.*

**PREISLER (John Justin),** a German painter and engraver, born at Nuremberg in 1698. He was instructed in design by his father, John Daniel Preisler, an artist little known and afterwards visited Italy, where

he resided eight years. On his return to Germany, he gave proof of considerable ability in a picture representing the Entombing of Christ, for one of the churches at Nuremberg. He is, however, more known as an engraver than a painter. He executed part of the plates from the ceilings painted by Rubens, in the church of the Jesuits at Antwerp, with a frontispiece, containing the portraits of Rubens and Vandyk.—*Strutt.*

PREISLER (George Martin), a German engraver, born at Nuremberg in 1700. He followed his brother John Justin Preisler to Italy, where he resided several years. Besides some plates after the statues in the Dresden gallery, he executed a set of twenty-one plates from designs made by John Justin Preisler, after the antique and modern statues at Rome and Florence.—*Strutt.*

PREISLER (John Martin), the younger brother of the preceding artist, born at Nuremberg in 1617. He was instructed in engraving by his brother, under whom he made considerable progress; but in 1739 he visited Paris, where he received some lessons of George Frederick Schmidt. In 1744 he was invited to the court of Denmark, and was appointed engraver to the king, and a member of the Academy at Copenhagen.—*Strutt.*

PRIEST (Thomas), an English landscape painter, who resided at Chelsea about the year 1738. He chiefly painted views of the Thames, and published a set of eight etchings of views of Chelsea, Mortlake, and other places on the banks of the river. They are executed in a coarse but spirited manner.—*Strutt.*

PRIMATICCIO (Francesco), an Italian historical painter, born at Bologna in 1409, and died in 1570, aged 80. He was born of a noble

family, and in his youth was intended to be bred up to commercial business; but having too elevated a mind to adapt himself to that occupation, and prompted by his natural genius, he began to learn design and colouring from Innocenzio da Immola, and Bagnacavallo; and in a short time he was enabled, by his incessant industry, to give manifest proofs of extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Julio Romano, who at that time was engaged in several grand works at the palace del Te, being assisted by a number of young artists who had received their instruction in his school. Primaticcio continued under Julio for six years, and under his direction became a great machinist, an artist in fresco, stucco, and every branch of classic or magnificent ornament. Primaticcio effectually established himself in the favour of his master, and of the duke of Mantua, and was recommended in the strongest terms by that prince to Francis the First, who took him immediately into his service, and appointed him to execute a great number of designs in fresco and in oil. This artist was not less fortunate and successful with the king than he had been with the duke; his works were approved and admired, and he adorned Fontainebleau, and most of the royal palaces in France, with his compositions. At the same time that Primaticcio was engaged by Francis, Rosso was also retained and employed at his court, between which two painters a violent rivalry and jealousy subsisted; and it was thought that the king, who was desirous to quiet their dissension, sent the former to Rome to purchase antiques, as that monarch had conceived the highest opinion of the taste and integrity of Primaticcio. That artist

acquitted himself of his commission very happily, and in a very short time collected a hundred and twenty-five statues, busts, and mutilated figures; and procured moulds of the most celebrated statues, which were not to be purchased, such as the Laocoon, the Tiber and Nile, the Ariadne, Commodus, and others, which were cast in brass. He was recalled from Rome to perfect a large gallery begun by Rosso, but left unfinished by the death of that master; and the king, to express his esteem for Primaticcio, and his public approbation of his merit, conferred on him the abbey of St. Martin at Troyes, with the annual income of eight thousand crowns, which he enjoyed as long as he lived.—*Vas., Pilk.*

**PRIMATICCIO** (Francis), an Italian painter and architect, born at Bologna, in 1510, and died at Paris in 1570, aged 80. He was employed by Francis I. of France, who appointed him commissary-general of the royal buildings.—*Moreri, Feli-bien.*

**PROCACCINI** (Carlo Antonio), an Italian painter of landscapes, fruit, flowers, &c., born at Bologna about 1603. He received his first instructions in the art of painting from his father. He designed landscapes agreeably, and gained a considerable reputation by his pictures in that style, and also by the fruit and flowers which he copied after nature. He had a very good understanding of the harmony of colours; but never had either genius or invention sufficient to enable him to arrive at the eminence of his brothers in historical composition; for which reason he discreetly declined that style of painting, and chose other subjects which were better adapted to his talents.—*De Piles, Pilk.*

**PROCACCINI** (Camilla), an Italian historical painter, born at Bo-

logna in 1546, and died in 1626, aged 80. He was instructed in the art of painting by his father, and afterwards visited Rome, where he studied the works of Michel Angelo Buonarroti, and Raffaele. His finest piece is a painting of the Last Supper, in the cathedral of Genoa, the figures of which are larger than life.—*De Piles.*

**PROCACCINI** (Ercole), an Italian painter, born at Milan in 1596, and died in 1676, aged 80. He was the son of Carlo Antonio, and was a disciple of his uncle Giulio Cesare. Though he frequently painted history and landscape, yet his greatest excellence appeared in his flower-pieces, as he painted those subjects to great perfection; and for one of his performances in that style he was honoured with a chain of gold, as a public acknowledgment of his extraordinary merit.—*Vas.*

**PROTOGENUS**, an ancient painter, was born at Caunus, a city of Rhodes, about 300 years B. C. When Demetrius besieged Rhodes, he gave orders that the quarter in which Protenus resided should be spared. He had a famous contest with Apelles, whom he vanquished, but there remained a close friendship between them.—*Pliny.*

**PROVENZALE DA CENTO** (Marcello), an Italian historical and portrait painter, born in 1575, and died in 1639, aged 64. He was a disciple of Paolo Rossetti, and became very eminent as a painter of history and portrait; but his superior merit consisted in mosaic, which he executed with astonishing beauty and exquisite neatness. In the palace of cardinal Borghese, at Rome, there is a portrait of Pope Paul V. in mosaic, by this master, which is wrought with inimitable art and judgment. It is worked in imitation of the mosaic of the ancients; but it is such

an imitation as excels all that can be seen of the originals. The face alone consists of more than two millions of pieces, many of them being of no larger dimension than a grain of sand; and it is most deservedly esteemed one of the greatest curiosities in Rome.—*Vas., Pilk.*

PUGET (Peter Paul), a French historical painter and sculptor, born at Marseilles in 1623, and died in 1695, aged 72. He was one of the best sculptors France produced, and was likewise a painter. In the cathedral church at Aix there is an altar-piece painted by him, representing the Annunciation, in which the design is correct, an ease in the cast of the draperies, a bold relief, with considerable grace in the figures, and a good expression in their countenances. Also, at the Jacobins, in Toulon, he painted a picture on the same subject, but much in the taste of Pietro da Cortona; and though the effect is but weak, yet the colouring is agreeable.—*D'Argenville.*

PULIGO (Domenico), an Italian historical painter, born at Florence in 1475, and died in 1527, aged 52. He was a disciple of Ghirlandaio; in whose school, being emulous to surpass his companions, it excited in him such a spirit of industry and application, that he not only became superior to them all, but was esteemed to be at least on an equality with his master. He had the happiness of a most strict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more abundant advantage from that friendly connection, if his love of pleasure had not rendered him necessitous, and if, to supply his demands, he had not painted more for immediate gain than with any prospect of advancing his reputation. He had a commendable taste of composition and design, and was very ex-

cellent in his colouring. His principal talent lay in painting portraits and Madonnas, which he executed with extraordinary applause; but he also painted historical subjects, by which he gained great credit; and among the number are particularly mentioned a Descent from the Cross, a Lucretia, and a Dying Cleopatra.—*Vas., Pilk.*

PUNT (John), a Dutch engraver, who flourished about the year 1750. His principal work was a set of thirty-six plates, after the designs made by *Jacob de Wit*, from the ceiling of the church of the Jesuits, at Antwerp, painted by Rubens, which are the more interesting, as the originals were destroyed by lightning. He also engraved a plate of the Ascension, after Job. Ricci, for the Dresden collection.—*Strutt.*

PURCELL (Richard), an English mezzotinto engraver, who flourished about the year 1760. He executed the following portraits: John Manners, Marquis of Granby; Lady Fenhoullet; Elizabeth, Countess of Berkeley; the Children of Charles II.; John Wilkes, Esq.—*Strutt.*

PYNAKER (Adam), a Dutch landscape painter, born at Pynaker, a village near Delft, in 1621, and died in 1673, aged 52. He went for his improvement to Rome, where he studied for three years, and by a happy application of his time and talents during that time, he returned to his own country an accomplished painter. His small pictures are far preferable to those which he painted in a larger size; and they are admitted to a place in the cabinets of the curious, among the paintings of the greatest masters. He was generally fond of a strong morning light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, diversified

with hills and valleys, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architecture, as

likewise with figures well designed, and extremely well adapted to his subjects and situations.—*Houb., Pilk.*

## Q.

**QUAINI** (Francesco), an Italian painter, born at Bologna in 1611, and died in 1680, aged 69. He was a scholar of Agostino Mitelli, under whom he became an eminent painter of perspective and architectural views. There are several of his works in the public edifices of Bologna, of which the most esteemed are the architectural ornaments in the Sala Farnese, in the Palazzo Publico.—*Fuseli.*

**QUAINI** (Ludovico), an Italian historical and landscape painter, born at Bologna in 1643, and died in 1717, aged 74. He was instructed in the rudiments of the art by his father; but being related to the celebrated Carlo Cignani, he became his disciple, and, by the excellent precepts of that great master his improvement was so extraordinary, that in a few years he was employed by Carlo as an assistant, in painting some of those grand designs in which he was employed. And it reflected the utmost honour possible upon Quaini that his work was not to be distinguished from that of his master. Franceschini and Quaini were at the same time disciples of Cignani; and their manner of handling and colouring was so similar, as to make it difficult to determine which was the work of the one or of the other. In the chief designs of Cignani, the landscapes, architecture, and other ornaments, were painted by Quaini, as he understood those particulars even better than his master; but Franceschini was princi-

pally employed about the figures, in which consisted his greatest excellence. Cignani inspected, guided, and directed, the whole; he allowed the merit of both, and encouraged those young artists by just commendations; but in respect to the carnations, and the graceful airs of the heads, he seemed to prefer the taste of Franceschini to that of Quaini. The liveliness of his imagination enabled him to compose his subjects with great ease, and with an elegance of taste; and those paintings which were entirely the product of his own invention, and finished by himself, were excellent performances. Several of those are mentioned with great honour to Quaini; and it is observed, that although they had not all the force of those that were designed by Cignani, and painted under his immediate inspection, yet they had more beauty and more grace.—*D'Argenville, Pilk.*

**QUAST** (Peter), a Dutch painter and engraver, born at the Hague in 1602. His pictures usually represent drolls, beggars, and assemblies of boors merry-making, which are treated with a great deal of humour, and not less vulgarity. He executed several spirited etchings from his own designs, as well as after other masters, some of which are executed in the style of Callot, though incorrect in the design.—*Strutt.*

**QUATREPOMME** (Isabella). This lady is mentioned by Papillon



as an engraver on wood. She is said to have been a native of Rouen, and to have flourished about the year 1521, as appears from a frontispiece to an old calendar, executed in a neat style by her, representing a figure of James. It is marked with an apple, on which is the figure of 4, in allusion to her name.—*Strutt*.

**QUEBOORN, or QUEBORN** (Crispin Vander), a Dutch engraver, who resided at the Hague about the year 1630. He chiefly confined himself to the engraving of portraits, which possess considerable merit. He also executed a part of the plates for Thibault's *Academie de l'Epée*, published at Antwerp in 1628, and a print of the Nativity, after *Henry Van Balen*.—*Strutt*.

**QUELLINUS**, called the **OLD** (Erasmus), a Flemish historical and landscape painter, born at Antwerp in 1607, and died in 1678, aged 71. He was educated in every branch of polite literature; but afterwards finding in himself a predominant inclination to painting, he placed himself as a disciple with Rubens. He soon showed that he possessed an excellent genius; so that in a few years of application, under so eminent a director, he appeared with honour in his profession. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions; and his works gradually rose into such reputation, that he found constant employment, and by that means his credit daily increased, and his circumstances became affluent. His manner of designing was good, his touch free and spirited, and the beauty of his colouring sufficiently showed the school in which he imbibed his knowledge.

He painted landscape as well as history, in a very agreeable style; and his great as well as his small compositions are allowed to have abundance of merit; but in the latter his pencilling was more neat, and his colouring more transparent. His taste of design, though considerably tainted with the Flemish gusto, is tolerably correct; and in many respects his ideas are just, learned, and elevated, though his drawing is often not exact. A celebrated picture of this master is in the grand dining apartment at Antwerp, of which the subject is, Christ in the house of the Pharisee, where Mary Magdalen washes his feet; and in that composition he has shown a fine disposition, good pencilling, and a very pleasing tone of colour.—*Houb., Pilk.*

**QUELLINUS**, called the **YOUNG** (John Erasmus), a Flemish painter, born at Antwerp in 1630, and died in 1715, aged 85. He was the son and disciple of Erasmus, who instructed him in the principles he himself had derived from the school of Rubens. He travelled to Italy, and at Venice attached himself to the imitation of Paolo Veronese, in which he persevered on his return to Antwerp, where his principal performance is in the church of the abbey of St. Michael—Christ healing the Diseased.—*Houb., Pilk.*

**QUESNOY** (Francis du), a Flemish sculptor, born at Brussels in 1592, and died in 1644, aged 52. His performances are chiefly small bas-reliefs in bronze, marble, or ivory, representing children, and bacchanals, executed with great elegance. His brother Jerome was also a good sculptor.—*D'Argenville* —

R.

**RACINE** (John Baptist), a French engraver, born at Paris about the year 1750. He was a pupil of Francis Aliament, and has engraved several vignettes and other book plates, *after Cochin*. He also executed some prints of landscapes after different masters, and a few subjects from the pictures in the Orleans gallery. — *Strutt*.

**RACLE** (Leonard), a French architect, who died in 1792. In 1786 he obtained a prize from the Academy of Toulouse for a memoir on the construction of an iron bridge of a single arch of 400 feet span. He was the intimate friend of Voltaire, and built his house at Ferney. — *Nouv. Dict. Hist.*

**RADEMAKER** (Gerard), a Dutch historical painter, born at Amsterdam in 1673, died in 1711, aged 38. He learned the principles of perspective and architecture from his father, who was much esteemed by Lairese, and other artists, for his knowledge in that branch. But the master under whom he learned the art of painting was A. Van Goor, with whom he accidentally happened to be acquainted; and while he continued with that master, he applied himself to his studies with invincible patience and perseverance. At his first setting out in his profession, he had the good fortune to be engaged by the bishop of Sebasto, to instruct his niece in drawing and design; and by his agreeable conduct, he so won the esteem of that prelate, that he was taken in his train to Rome, where he spent three years in studying every thing that could contribute to his improvement. At his return to his own country, his

extraordinary merit procured him friends, favour, and employment; his work was eagerly purchased by persons of the first rank; he was engaged in several considerable undertakings; and the richness of his genius, as well as the facility with which he worked, enabled him to finish abundance of designs in a short compass of time. He is esteemed one of the best masters of the Dutch school; and his style of composition shows not only the extensiveness and grandeur of his genius, but shows also a taste well cultivated by studying the best models. In architecture and perspective few of his contemporaries were his equals; and a perspective view of St. Peter's church at Rome, which he painted, is accounted a masterpiece, as well for the handling as for the truth and exactness of the design. Another picture by this master is likewise mentioned as a fine performance. The subject is historical; and as he was generally fond of introducing bas-relief and embossed work in most of his compositions, he has enriched this with a variety of those ornaments, which are represented with singular skill and art, as also with a great deal of truth and elegance. — *Houb., Pikk.*

**RADEMAKER** (Abraham), a Dutch landscape painter, born at Amsterdam in 1675, and died in 1731, aged 56. This is a remarkable instance of an artist who arrived at great eminence in his profession without the assistance of any master. At first he spent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of paint-

ing; and he also practised to paint with water-colours, which he managed with full as much freedom of touch as if he had painted in oil, to the surprise as well as the approbation of all the artists of that time. His invention was remarkably fertile, and he was never at a loss to furnish an endless variety of scenes and subjects, from the power of his own active imagination, without having recourse to nature for the sites of his landscapes. He composed readily and agreeably; and filled his landscapes with suitable figures and animals, which were well designed and well grouped. And as he had applied himself for some time to the study of architecture and perspective, he usually adorned his designs with elegant ruins, or the vestiges of ancient edifices. His colouring is bright, strong, and of a very pleasing tone, which compensates for the appearance of a little dryness observable in his larger works; which defect, it is supposed, he contracted by his general habit of working in small.—*Houb, Pilk.*

RAEBURN (Sir Henry, R.A.), an eminent Scotch portrait painter, born in 1756, and died in 1823, aged 67. The subject of the present memoir may be considered as the founder of the resident school of Scottish painting. Scotland has not failed to produce artists of eminence, both in history and portrait. Among the latter, Jameson, called sometimes the Scottish Vandyk, and Allan Ramsay, son of the poet, hold most respectable places. Their country, however, did not afford patronage adequate to their merits, and they were obliged to seek employment and distinction in the sister metropolis.

Henry Raeburn was the son of Mr. William Raeburn, a respectable manufacturer at Stockbridge, then a

village about a mile distant from Edinburgh, though, in consequence of the great extension of that city, it has now become a closely contiguous suburb. Sir Henry, during his youthful education, did not discover any particular propensity to the art in which he was destined so remarkably to excel. It was only observed, at the class of Arithmetic, when the boys were amusing themselves in drawing figures on their slates, that he displayed a very striking superiority to those of the other boys, but did not lead any farther. In other respects, he was distinguished by the affection of his companions, and formed, at that early period, intimacies with some of those distinguished friends whose regard accompanied him through life; among this number was the lord chief commissioner, Adam. The circumstances of young Raeburn rendering it urgent that he should, as early as possible, be enabled to provide for his own support, he was accordingly, at the age of fifteen, apprenticed to an eminent goldsmith in Edinburgh. It was soon after this that he began to paint miniatures. In what manner this taste first showed itself is not exactly known; but it certainly was altogether spontaneous, without lesson, example, and without even having ever seen a picture. His miniatures were executed, however, in such a manner as drew immediate attention among his acquaintances. His master then took him to see Martin's pictures, the view of which altogether astonished and delighted him, and made an impression which was never effaced. He continued to paint miniatures; they were much admired, and were soon in general demand. His time was fully occupied, and he generally painted two in a week. As this employment of course withdrew his time from the

trade, an arrangement was made, by which his master received part of his earnings, and dispensed with his attendance. In the course of his apprenticeship, young Raeburn began to paint in oil, and on a large scale. To aid him in this task, he obtained from Martin the loan of several pictures to copy; but that painter did not contribute advice or assistance in any other shape; and having once unjustly accused the young student of selling one of the copies, Raeburn indignantly refused any farther accommodation of that nature. Having begun, however, to paint oil pictures, he soon adopted them in preference to miniatures, a style which he gradually gave up, nor did his after manner retain any trace of that mode of painting. At the expiration of his apprenticeship, Mr. Raeburn became professionally a portrait-painter. Ambitious still further to improve in his art, he repaired to London, where he introduced himself and his works to the notice of sir Joshua Reynolds; that great man instantly saw all that the young Scotsman was capable of, gave him the kindest reception, and earnestly advised him to enlarge his idea by a visit to Italy. Mr. Raeburn accordingly set out for Rome, well furnished with introductions by sir Joshua to the most eminent artists and men of science in that capital. He spent two years in Italy, assiduously employed in studying those great works of art with which that country abounds. He travelled with all practicable expedition to and from Italy, without stopping at Paris or any other place. His powers now fully matured, Mr. Raeburn returned in 1787 to his native country, and immediately established himself at Edinburgh. Having taken apartments in George-street, he came at once into full employment as a por-

trait-painter. Martin, who was still on the field, soon found himself eclipsed, and retired. Raeburn became the only portrait-painter of eminence; and he continued always decidedly the first, notwithstanding the able artists who have since risen in Edinburgh to adorn both that and other branches of the art.

The real history of Mr. Raeburn is that of his painting; but this, unfortunately, only himself could fully have given. Having stored his mind with ideas drawn from the purest school of modern art, he was indebted for his subsequent improvement solely to his own reflections and the study of nature. He was never in the habit of repairing to London; and, indeed, he did not visit that metropolis above three times, nor did he reside in it more than four months; he was thus neither in the habit of seeing the works of his contemporaries, nor the English collections of old pictures. Whatever disadvantage might attend this, it never stopped the career of his improvement. Probably, indeed, it had the effect of preserving that originality which formed always the decided character of his productions, and kept him free from being trammelled by the style of any class of artists. He made it his peculiar study to bring out the mind of his subjects. His penetration quickly enabled him to discover their favourite pursuits and topics of conversation. As they spoke, he caught their features, enlivened by the strongest expression of which they were susceptible. While he thus made the portrait much more correct and animated, his sitters had a much more agreeable task than those who were pinned up for hours in a constrained posture, and in a state of mental vacuity.

Besides his excellence in this

essential quality of portrait, Sir Henry possessed also, in an eminent degree, those secondary merits which are requisite to constitute a fine painter. His drawing was correct, his colouring rich and deep, and his lights well disposed. There was something bold, free, and open in the whole style of his execution. The accessories, whether of drapery, furniture, or landscape, were treated with elegance and spirit. Animals, particularly that noble species the horse, were introduced with peculiar felicity; and Sir Henry's equestrian portraits are perhaps his very best performances. His portraits of Sir David Baird, of the Duke of Hamilton, of his own son on horseback, and above all, perhaps, his recent one of the Earl of Hopetoun, are striking illustrations of this remark. This skilful grouping and judicious arrangement of the accessories gave a peculiarly good effect to his family pictures, for which, however, Scotland did not afford a very extensive demand. That of Sir John and Lady Clerk, at Pennyquick-house, painted soon after his return from Italy, deserves to be particularly mentioned.

Sir Henry painted portraits of most of the celebrated individuals by whom Scotland has been illustrated during the last forty-years. Among those painted at an early period, the portrait of Mr. John Clerk, now Lord Eldin, ranks among the best; that of the late Principal Hill, St. Andrew's, also possessed great merit. Among the works executed during the last fifteen years, the portraits of Sir Walter Scott (full-length), of Mr. Dugald Stewart, the late Mr. Playfair, the late Mr. Horner, Lord Frederick Campbell, M'Donnell of Glengary, Macnab of Macnab, both in the Highland costume, and many others

produced within the last ten years, merit particular notice.

The merit of Sir Henry was amply acknowledged, both by literary societies, and by those formed for the promotion of art. He became a member of the Royal Society of Edinburgh, of the Imperial Academy of Florence, of the Academy of New York, and of the South Carolina Academy, in America. On the 2nd of November, 1812, the Royal Academy of London elected him an Associate; and on the 10th of February, 1815, they named him an Academician. This honour was conferred in a manner quite unprecedented, not having been preceded by any application whatever, while in general it is the result of a very keen canvass, and at the very time the candidates were particularly numerous.

The time was come, however, when the talents of the artist were to meet a still more brilliant and imposing homage. His late Majesty, in the course of that visit which has left so many grateful recollections in the mind of his Scottish subjects, determined to show his esteem for the fine arts by a special mark of honour conferred on the most distinguished of their professors. This view was happily fulfilled by conferring on Mr. Raeburn the honour of knighthood. The ceremony was performed in the great saloon, amid a numerous assemblage of company, and with the sword of Sir Alexander Hope.—*Gen. Biog. Dict.*

RAFFAELLE, or RAPHAEL, (Sanzio di Urbino). See *Introduction*.

RAIMONDI (Marc Antonio), an eminent Italian engraver, born at Bologna in 1487, and is generally known in the art by the name of Marc Antonio. He was instructed in design by Francisco Raibolini, called

Francio, and probably learned engraving from a goldsmith, as his first attempts in that art were the embellishments of the silver ornaments worn at that time. One of his earliest engravings on copper was a plate from a picture by Francio, representing Pyramus and Thisbe, dated in 1502. Vasari reports, that on a visit he made to Venice in search of improvement, he met with the set of thirty-six wooden cuts by Albert Durer, representing the Life and Passion of Christ; and was so much pleased with them, that he copied them with great precision on copper; and having affixed the cipher of Albert Durer on them, the prints were sold in Italy as the originals. The deception having reached the ears of Albert, he complained to the senate of the plagiarism, but could only obtain an order that Marc Antonio should not in future put the monogram of Albert Durer on the copies he might afterwards make from his works. Marc Antonio soon afterwards quitted Venice and went to Rome, where his talents were not long unnoticed by Raffaello, who not only employed him in engraving from his designs, but is said to have traced the outlines on the plates, that the correctness of the drawing might be more perfectly preserved. The first plate he engraved from the design of Raffaello was the Death of Lucretia, which is neatly engraved, but not amongst his best performances. His next print after that master was the Judgment of Paris, executed in a more bold and spirited style. These were followed by several other prints, which firmly established his reputation; and Raffaello was so perfectly satisfied with the works of this able artist, that he sent several of them as presents to Albert Durer, to whom they were particularly acceptable.

Marc Antonio may be regarded as

one of the most extraordinary engravers that appeared in the art. The purity of his outlines, the beautiful character and expression of his heads, and the correct drawing of the extremities, established his merit as a perfect master of design. In the prints of this eminent artist, which are extremely numerous, great attention should be paid to the different impressions of the plates, which have been greatly retouched and altered by the different printsellers through whose hands they have passed. The best impressions are without the name of any publisher. The most complete catalogue of the prints of this great artist, which has hitherto appeared, is that of Baron Heineken, to which we refer the reader for more particular information than can be looked for in a work of this nature.—*Strutt*.

RAMSAY (Allan), a Scotch portrait painter, born at Edinburgh 1743, and died in 1784, aged 41. He visited Rome at an early age, and studied the antiques and the works of the best masters; but he principally confined himself to portraits. After his return, he practised for some time at Edinburgh, but chiefly in London, with no despicable degree of reputation; he was introduced by lord Bute to the prince of Wales, afterwards George III., whom he repeatedly painted; and in 1767 was appointed principal painter to the crown.—*Edwards*.

RANC (John), a French painter, born at Montpellier in 1665, and died at Madrid in 1735, aged 70. He was received into the Academy of Painting in 1703, and appointed in 1724 first painter to the king of Spain.—*D'Argenville*.

RAOUX (John), a French historical and portrait painter, born in 1677, and died in 1734, aged 57. He was a disciple of Bon Boullogne;

but he studied at Rome and Venice for ten years, where he acquired a good manner of colouring, and followed his profession in several parts of Italy with great credit. He painted historical subjects and portraits; and when he quitted Italy, he resided for some time in England, where he was particularly employed by sir Andrew Fontaine; and his paintings were in considerable esteem. The principal work of this master in France was the representation of the different Ages of Man, comprised in four pictures, which he painted for the grand prior of Vendome, and they are still preserved in the palace of that nobleman.—*D'Argenville.*

**RAVENET** (Simon Francis), a French engraver, born at Paris in 1706. After practising the art with considerable reputation in his native country, he came to England, and settled in London about the year 1750, and engraved several plates, which justly entitle him to the rank of an eminent artist. He gave both colour and brilliancy to his engravings, and finished them with great precision. He engraved a variety of historical subjects and portraits.—*Strutt.*

**RAVENET** (Simon). He was the son of the preceding artist, born in London about the year 1755, and was instructed in the art of engraving by his father. He afterwards visited Paris, where he studied painting for a short time under Francis Boucher. On leaving that master he went to Italy, and settled at Parma, where he undertook the hardy enterprise of engraving and publishing plates from all the works of *Correggio*, which were in that city. This arduous undertaking occupied him from 1779 to 1785.—*Strutt.*

**RAVENNA** (Marco da), an Ita-

lian engraver, born at Ravenna about the year 1496. The reputation which Marc Antonio Raimondi acquired at Rome drew many young artists thither to study under him; and of the number was Marco da Ravenna, who was his disciple at the same time with Agostino de Musia, called Veneziano. Ravenna imitated with precision the bolder style of engraving practised by his master, but he was not equally successful when he attempted to follow him in his neatest and finished works. He handled the graver with more freedom than his fellow student Veneziano, though he was inferior to him in clearness and accuracy.—*Strutt.*

**RAVESTEYN** (John Van), a Dutch historical and portrait painter, born at the Hague about 1580. Although it is uncertain to what master he owed his instruction, yet his works are sufficient evidences of his extraordinary merit. He was confessedly superior to any of the preceding artists among the Flemings, and (excepting Rubens and Vandyck) equal to the best of his contemporaries, and perhaps surpassed them. His composition is extremely good, and full of spirit; his attitudes are easy, and have an agreeable variety; his lights and shadows are judiciously distributed; his colouring is remarkably good, and his touch is broad and firm. His knowledge in perspective was very extensive, and he particularly excelled in that part of it which is called aerial; nor was there any painter of his time who showed more skill in the harmonious mixture of his colours. Several large pictures of this master's painting are to be seen in the grand banqueting-hall at the Hague, which will justify all that can be said in his commendation; one of them is fifteen feet long, and in it are represented the magistrates of the

Hague seated at a table. It contains twenty-six figures, portraits of the principal persons, and all the figures are as large as life. The disposition is very judicious, the attitudes well contrasted, and the likeness in each of the portraits is said to have been surprisingly strong.—*Houb., Pikk.*

RAVESTEYN (Hubert Van), a Dutch painter of low subjects, born about 1647. He became a painter of very great reputation, making a proper allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of boors and villagers; and generally he chose to describe the inside of those miserable habitations, where sheep were penned up, and maids were busied in scouring the kitchen utensils; slaughtering-times, boys blowing up bladders of animals, entrails of hogs, sausages, baskets, and such-like objects. But it must be confessed that every subject he painted showed a wonderful neatness in the execution. The tints of his colouring had truth and nature to recommend them; his drawing was correct; his pictures showed that the artist well understood chiaro-scuro, and they were remarkably transparent.—*Houb., Pikk.*

RAVESTEYN (Nicholas), a Flemish historical and portrait painter, born in 1661, and died in 1750, aged 89. He was first a disciple of William Doudyns, and afterwards placed himself under John de Baan. He imitated the manner of both masters; but he took care to add to his other knowledge the knowledge of nature, to which he perpetually attended, not permitting even the most minute object to pass unnoticed, or without his endeavouring to design after it. His first appearance as an artist was in his

native city, where he soon found employment among persons of the greatest distinction; and in a short time perceived that he was unable to execute one half of the business he was solicited to undertake. What increased his reputation exceedingly was his painting the portrait of the Princess of Waldeck after her death; for which purpose he had been invited to the court of Kuilenburg. As no painter had been so fortunate as to hit her likeness while she was alive, Ravesteyn himself, as well as his employers, had very small hopes of success; and yet he was so happy as to prove successful, even to the admiration of all; and received such presents from that court as were a public testimony of his uncommon abilities. But although he excelled in portrait, yet he also distinguished himself as a painter of history; in which he showed genius and elevation of thought. He designed in a good taste; he had a free and easy manner of handling, and a pleasing tone of colour. For the most part, he painted his portraits in the historical taste; and his figures had not only a striking resemblance, but the disposition of them was elegant. This master lived to a great age, and painted to the last year of his life; yet even in his latest performances it is very observable that no traces can be discerned of the weakness or infirmities of old age.—*Houb., Pikk.*

RECLAM (Frederick), a Prussian engraver and painter, born at Magdeburg in 1734, and died in 1774, aged 40. After learning the rudiments of design in his own country, he went to Paris, where he became a pupil of J. B. Pigre. In 1755, he visited Rome; and after a residence of seven years in that capital, during which time he was occupied in designing the most interesting



views, he established himself at Berlin. He painted landscapes and portraits with considerable success.

**REDI** (Tommaso), an Italian historical painter, born at Florence in 1665, and died in 1726, aged 61. He was a disciple of Domenico Gabbiani, who had just returned from perfecting his studies at Rome and other parts of Italy, to settle in his own country. He had not been for any length of time under the direction of Domenico, till he gave exemplary proofs of a proficiency, beyond the expectation of all the professed artists, in correctness and elegance. And to improve those talents which appeared so promising, he was sent to the Florentine Academy at Rome, which was at that time conducted by *Ciro Ferri* and *Carlo Maratti*, and maintained by the liberality of the grand duke *Cosmo III.*, where he accomplished himself in design and colouring, so as to have very few who could enter into competition with him. At his return to Florence, his merit procured him the patronage and particular esteem of *Cosmo*, who employed him in several works for his palaces; and he was also solicited to adorn many of the churches, convents, and houses of the nobility of that city. He composed a great number of subjects, sacred and profane, and several from poetic or fabulous history; as also some that were allegorical, which were eagerly purchased by the Florentines. A few of the historical compositions of *Redi* were bought by English noblemen, whose names are not recited, though the subjects of some of them are noticed; particularly the Apparition of *Cæsar* to *Brutus*; *Cincinnatus*, taken from the Plough to assume the Dictatorial Office; and the Continence of *Scinio*. He paint-

ed portraits in an excellent style; and designed most of the antique monuments of Tuscany with singular exactness, which were afterwards engraved and published. The czar *Peter*, who in his travels had an opportunity of seeing some of *Redi's* performances, and was exceedingly anxious to introduce the polite arts into his dominions, sent four young gentlemen to Florence, to be taught the art of painting, under his direction. At their return to Moscow, the czar was so highly pleased with their proficiency, that he determined to erect an academy at Moscow for painting, and offered twelve hundred crowns annual pension to *Redi*, besides other emoluments, to induce him to undertake the direction of it; and that master would willingly have embraced so honourable a proposal, had he not been, by the most pressing entreaties of his friends, detained in his own country. In history, this artist designed with very great elegance and correctness; his style of colouring is sweet, being an agreeable mixture of the tints of his two Roman masters, *Carlo Maratti* and *Ciro Ferri*. His attitudes, in general, are well chosen; his portraits very happily express the character of his models; and, in all parts of his profession, he showed a ready invention, great freedom of hand, and a good disposition of his figures.—*Descamps, Pikh.*

**REMBRANDT** (*Van Ryn*), a celebrated historical and portrait painter, and also an excellent engraver, born at a village near *Leyden* in 1606, and died in 1674, aged 68. His real name was *Gerret*; but he is known by the name of *Van Ryn*, an appellation given him from the place where he spent the youthful part of his life, which was on the borders of the Rhine. As he gave

very early tokens of a strong genius for painting, he was at first placed under the care of Jacob Van Zwanenburg, in whose school he continued for three years; and in that time afforded such evident proofs of uncommon and superior talents as extremely surprised his instructor. Afterwards he was the disciple of Peter Lastman, but stayed no longer than six months with that master, and for the same length of time he studied under Jacob Pinas; from whose manner, it is said, Rembrandt acquired that taste for strong oppositions of light and shadow which he ever after so happily cultivated. He formed his own manner entirely, by studying and imitating nature, which he copied in its most simple dress, without any apparent attention to elegance of choice. But although it was not his talent to select what was most beautiful or graceful in nature, yet had he an amazing power in representing every object that was before his eyes with such truth, force, and life, as nothing but nature itself can equal. By the advice of an artist who was his friend, Rembrandt was prevailed on to carry one of his first performances to the Hague; and he there offered it to an able connoisseur, who treated him with great kindness and respect, and presented him with an hundred florins for the picture. This incident, though not seeming to be of any great consequence, yet laid the foundation of Rembrandt's fortune; for it not only served to make the public acquainted with his abilities, but it also contributed to make him more sensible of his merit; and as he soon after was solicited for his works by many persons of distinction, he settled at Amsterdam, where he might follow his profession with more ease and advantage. Incessant business crowded on Rembrandt imme-

diately, so as scarcely to allow him time to gratify the general demand for his paintings; and he had such a number of pupils, that wealth flowed in upon him plentifully, from many sources. For, as most of his disciples were the sons of people of condition or fortune, he received from each of them an hundred florins a year for their instruction; and he had sagacity enough to raise a considerable sum by the sale of those copies which they made after his pictures and designs: for he always retouched them in several parts with his own free pencil, to increase their value, by inducing purchasers to believe them to be really his own. And we are assured by Sandrart, that by such kind of traffic, and an artful management of the sale of his etchings, he gained every year, at the least, two thousand five hundred florins. His style of painting, in the first years of his practice, was very different from that of his latter time; for his early performances were finished highly, and with a neat pencil, resembling those of Micris; but he afterwards assumed a style of colouring and handling as opposite to it as possible, strong, bold, and with a degree of force that astonishes; in which he has been unexcelled by any artist, though Eeckhout, and some of his best disciples have approached very near him. In his first manner are, the historical picture of Ahasuerus, Esther, and Haman; the Woman taken in Adultery; and St. John preaching in the Wilderness; which are mentioned as being exquisitely finished, and yet touched with inexpressible fire and spirit. Houbraken seems to ascribe more real merit to his former than his latter works, although at that time he painted with amazing expedition. The invention of Rembrandt was very fertile, and his imagination

lively and active; but his composition, notwithstanding it was remarkable for strength of expression, was destitute of grandeur; and although his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been said, that if Rembrandt had visited Rome, his taste would have been proportionally refined; and that the knowledge of the antique, added to his other eminent qualifications, might have produced a master equal to the most exalted character. But that this would certainly have been the effect of his visiting Italy may justly be doubted, when the prevalence of habit is considered; when his mind was stored with ideas taken from gross and heavy nature, to which he had been familiarised from his infancy; and if it be also particularly considered that he took pains to furnish himself with a collection of the finest Italian prints, drawings, and designs, many of them taken from the antiques, which he seems to have studied with pleasure, but without the smallest improvement of his taste. It appears as if he had more solid delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raffaele. As to his colouring, it was surprising; his carnations are as true, as fresh, and as perfect, in the subjects he painted, as they appear in the works of Titian, or any other master, with this only difference, that the colouring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed at a convenient distance; and then an equal degree of union, force, and harmony, may be observed in both. His portraits are con-

fessedly excellent; but by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in respect of the likeness, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was so exact in giving the true resemblance of the persons who sat to him, that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. And in many of his heads may be seen such a minute exactness, that he represented even the hairs of the beard and the wrinkles of old age: yet, at a proper distance, the whole has an effect that astonishes; for he imitated his model in so true, so plain, and so faithful a manner, that every portrait appears animated, and as if starting from the canvas. His local colours are extremely good; he perfectly understood the principles of the *chiaro-scuro*; and it is reported that he generally painted in a chamber so contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour usually thick, as if the artist had an intention rather to model than to paint; but he knew the nature and property of each particular colour so thoroughly, that he placed every tint in its proper place, and by that means avoided the necessity of breaking and torturing his colours, and preserved them in their full freshness, beauty, and lustre. One of his greatest defects appeared in his designing the naked; for in such figures he was excessively incorrect: the bodies were either too gross or too lean, the extremities too small or too great, and the whole figures generally out of proportion. But in other parts of his art, such

as colouring, expression, and the force produced by light and shadows happily and harmoniously opposed, he had few equal to him, and none superior. The etchings of Rembrandt are exceedingly admired, and collected with great care and expense for the cabinets of the curious, in most parts of Europe; and it is remarked that none of his prints are dated earlier than 1628, nor later than 1659, though there are several of his paintings dated in 1660, and particularly the portrait of a Franciscan Friar. He had the same spirit in every stroke of the graver as in the markings of his pencil; there seems not to be a single touch that does not produce expression and life. The genuine works of this master are rarely to be met with, and, whenever they are to be purchased, they afford incredible prices. Many of them are preserved in the rich collections of the English nobility; some are in the duke's palace at Florence, where the portrait of Rembrandt, painted by himself, is placed in the gallery of artists; a few of his works are at Genoa, one or two at Turin, and several in the cabinets of the French king and the duke of Orleans.—*De Piles, Houb., Pilk.*

RENARD (Simon de St. Andre), a French painter and engraver, born at Paris in 1614. He was a scholar of Louis Bobrun, and painted portraits with some success. He executed several etchings, among whom are the following:—The Crucifixion; An Allegorical Subject of Peace; An Infant Jesus holding the Cross; Louis XIV. conducted by Fame to the Car of Victory.—*Strutt.*

RENI (Guido), a celebrated Italian historical painter, born at Bologna in 1574, and died in 1642, aged 68. He was first a disciple of Denis Calvart, a Fleming of great reputation; but afterwards he entered himself in the

school of the Caracci. He carefully studied the style of those great masters, but imitated that of Lodovico, preferably to that of Annibale or Agostino, because there appeared more of grandeur and grace in his compositions than in those of the others; and his first performances were entirely in the manner of that master. However, being as yet undetermined what style to fix on for his future works, he went to Rome, where he examined every thing worthy of his attention, and particularly the works of Raffaello, with which he seemed enraptured. He was also struck with the surprising effects of the paintings of Caravaggio, and for some time adopted that manner, till he found that it was not generally approved, and required too much labour to succeed in it. He then fixed on a manner peculiar to himself, which was easy, graceful, great, and elegant; which secured to him the universal applause of the whole world, and the admiration of posterity, so that he is ranked among the first and best artists of any age since the revival of the art. All the excellences of painting seem united in this superior genius; for whether we consider the grand style of his composition, the delicacy of his ideas, the disposition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of ecstasy. All subjects, indeed, were not equally adapted to the genius of Guido. The tender, the pathetic, the devout, in which he could manifest the sweetness and the delicacy of his thoughts, were those in which he peculiarly excelled; those which distinguished him from every other painter, and almost gave him precedence to all, in expressing the different parts of

the body, he had a remarkable peculiarity; for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too closely joined, and without any great variety, though that was not occasioned by any want of skill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raffaele, either for correctness of design or an engaging propriety of expression; and De Piles very justly observes, that the merit of Guido consisted in that moving and persuasive beauty which did not so much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modesty which he had the art to place in the eye. His draperies are always disposed with large folds, in the grand style; and with singular judgment contrived to fill up the void spaces, free from stiffness or affectation, noble and elegant. Though he did not understand the principles of the *chiaroscuro*, yet he sometimes practised it, through a felicity of genius. His pencil was light, and his touch free, but very delicate; and although he took pains to labour his pictures highly, yet it is said he generally gave some free and bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is often astonishingly clear and pure; but sometimes also his pictures, and more especially those of his latter time, have a greyish cast, which changed into a livid colour, and his shadows partook of the green. But his works have ever been deservedly admired through all Europe, and to this day increase in their value and in esteem. Many of his latter performances are not to be placed in competition with those which he painted before he unhappily

fell into distressed circumstances by an insatiable appetite for gaming; for his necessities compelled him to work for immediate subsistence, which gave him the habit of painting in a more slight and negligent manner, without any attention to his honour or his fame. In the church of St. Philip Neri, at Fano, there is a grand altar-piece by Guido, representing Christ delivering the Keys to St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable; and the other Apostles are in a grand style, full of elegance, with a strong expression; and it is well preserved. In the archiepiscopal gallery at Milan, is a St. John, wonderfully tender in the colouring, and the graces diffused through the design excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and St. John, in which the heads are exquisitely graceful, and the draperies in a grand style. But in the Palazzo Zampieri is preserved one of the most capital paintings of Guido; the subject is, the Penitence of St. Peter after denying Christ, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole is of an astonishing beauty, the painter having shown, in that single performance, the art of painting carried to its highest perfection. The heads are nobly designed, the colouring clear and precious, and the expression inimitably just and natural. There is also in the collection of the earl of Moira, in Dublin, a fine head by Guido, representing Christ crowned with Thorns: it has a graceful and affecting expression, and shows in an admirable style all the dignity and resignation of the sufferer.—*De Piles, Pilk.*

RENIER (Wenceslaus Laurent), a German historical and landscape

painter, born at Prague in 1686, and died in 1743, aged 57. He received his first instructions in the art of painting from Peter Brendel, a painter of some consideration in that city. The compositions of this master, in fresco and in oil, are always filled with a number of figures; and his design and colouring are commendable. His landscapes are strongly coloured, and show a great deal of truth and nature; and the figures, as well as the animals which he introduces, are much in the style and manner of Van Bloemen. Some of the paintings of Renier are honoured with a place in the grand gallery of Augustus, king of Poland, and many of his works were in the possession of the late count Bruhl.—*D' Argenville*.

RESTOUT (John), a French historical painter, born in 1692, and died in 1768, aged 76. He was painter in ordinary to the French king, and director of the Academy of Painting. Two of his finest pictures are Alpheus saved by Diana, and the Triumph of Bacchus. His son, John Bernard, was also an excellent artist. He died in 1797.—*Nouv. Dict. Hist.*

REUVEN (Peter), a Dutch historical painter, born in 1650, and died in 1718, aged 68. He was a disciple of Jaques Jordaens, with whom he studied and practised so industriously, that he became very considerable in his profession. He was mostly employed in great works, such as the decorations of magnificent halls, saloons, and grand apartments, in which he generally painted the ceilings. He designed the triumphal arches for the reception of king William III. at the Hague; and in that work, the merit of his composition, as well as his execution, procured him extraordinary applause.

The finest apartments at Loo are painted by this master, who was remarkable for the variety which appears in his composition, for the readiness of his execution, and the freedom and firmness of his pencil; and it seems inconceivable, to those who observe how carefully his works are finished, how they could be accomplished in so short a time as in reality they were, considering at the same time the goodness of the colouring, and the abundance of figures which are introduced.—*Houb., Pikk.*

REVELY (Willey), an English architect, who died about 1799. He was a disciple of sir William Chambers, and accompanied Athenian Stuart to Greece; he was also the editor of his great work on the antiquities of that country. Mr. Revely was the architect of the new church at Southampton.—*Gent. Mag.*

REYN or RHENI, called LANG JAN (John de), a Flemish historical and portrait painter, born at Dunkirk in 1610, and died in 1678, aged 68. He was a disciple of Vandyk; and under the conduct of that celebrated master, he distinguished himself in such a manner that he was esteemed the best performer in that school, and an honour to his instructor. He was so attached to his master that he followed him to London, where, it is thought, he continued as long as he lived. In these kingdoms he is mostly known by the name of Lang Jan. No artist approached so near to Vandyk as De Reyn, in every part of painting; he strongly resembled him in the lovely tone of his colour, in the spirit of his touch, and in the delicacy of his pencil. His design is very correct, and the hands of his figures have the same elegant turn and exactness which are observable in all the works of his master. His composition is generally in a noble style,

though some think it to be rather a little encumbered and confused; but, in other respects, his manner was extremely grand. His draperies are broad and well cast; and in all his paintings he shows a fine intelligence of the *chiaro-scuro*. It is imagined that the scarcity of the works of Lang Jan is occasioned by so many of them being imputed to Vandyk, and sold for the performances of that incomparable master; which circumstance, if true, is undoubtedly more to his honour than any thing that could be said in his commendation. Among the indisputable works of this artist, are mentioned the Baptism of Totila, which is in a church at Dunkirk; and in the hall of the Jesuits in the same city, are painted the figures of several saints, larger than life; and also a grand altar-piece in the parish church of St. Martin, at Bergues, representing Herodias bringing the head of St. John to Herod, which is exceedingly admired.—*Houb., Pilk.*

REYNOLDS (Sir Joshua), a celebrated English historical and portrait painter, born at Plympton, near Plymouth, in Devonshire, in 1723, and died in 1792, aged 69. He was the son of the Rev. Samuel Reynolds, who, intending his son for the church, bestowed upon him a suitable education. He removed to Oxford, where he took his degrees in arts; but having a great taste for drawing, he resolved to make painting his profession, and accordingly was placed under Hudson the portrait painter. About 1749 he went to Italy, in company with the honourable Mr. Keppel, his early friend and patron, where he studied the works of the most illustrious masters for three years. On his return from Italy, he hired a large house in Newport-street; and the first specimen he gave of his abilities is said to have

been a boy's head in a turban, richly painted, in the style of Rembrandt, which so attracted Hudson's attention, that he called every day to see it in its progress; and perceiving at last no trace of his own manner left, he exclaimed, "By G—d, Reynolds, you don't paint so well as when you left England!" A whole-length portrait of Admiral Keppel, which he painted soon after, drew on him universal admiration, and he was at once considered to be at the head of the profession in portrait painting. This, indeed, when the state of the art at that time is adverted to, cannot be deemed any great praise; and the man who could unite to a dignified resemblance of the head an endless variety of spirited and graceful attitudes, picturesque back-grounds, novel and striking efforts of light and shade, with a voluptuous richness and harmony of colour, was certainly entitled to much more. It must not, however, be understood that his performances at that time possessed those excellences to the degree in which we find them in his latter works; for he was one of the few whose efforts to improve ended but with his life; who had been heard to say, that he never began a picture without a determination to make it his best; and whose unceasing progress almost justified the maxim he was so fond of repeating continually, "that nothing is denied to well-directed industry." Having thus early, to speak in the strong language of Johnson, borne down all opposition before him, and left emulation panting behind, and obtained, as the summit of human felicity, possession of the first place, little remains to be said of him, till his style, and some of his particular works, come under consideration, but that he was one whom the most rare and enviable prosperity could

not spoil ; his whole life, to the time of the failure of his sight, being passed in the diligent and unwearied pursuit of his art, at once his business and his pleasure, uninterrupted by sickness or misfortune. The hours necessary for relaxation were chiefly spent in the company of his numerous friends and acquaintance ; these were invited about him as well on system as from inclination ; for, finding his professional pursuits debarred him the common and regular modes of study, he adopted this as an agreeable method of gaining at the same time knowledge and amusement : hence at his table, for above thirty years, were occasionally assembled all the taste, talents, and genius of the three kingdoms ; men who were remarkable for their attainments in literature or the arts, for their exertions in the pulpit or at the bar, in the senate or the field. As an author, a character in which he appears scarcely less eminent than that of a painter, we probably owe his exertions to his situation in the Royal Academy of Arts, in the institution of which, in the year 1769, he had a principal share ; and, being unquestionably of the first rank in his profession, he was unanimously elected the president. This circumstance certainly did not a little contribute to the increase and establishment of his fame ; nor did the academy derive less credit from the admirable works which he continued yearly to exhibit in it, consisting chiefly of portraits ; though he rarely suffered a season to pass in which he did not bring forward one or more fine specimens of his powers in history. From the years 1769 to 1790, inclusive, it appears that he sent no less than two hundred and forty-four pictures to the exhibition. Soon after his election, the king, to give dignity to the new institution, conferred on him the

honour of knighthood. His assiduity and love for his profession left him little leisure, and less inclination, to make excursions into the country. Occasionally, however, he spent a few days at his villa on Richmond-hill, and visited at different times the seats of some of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profession, and the enjoyment of that intellectual society, of which, like his friend Johnson, he justly considered London as the head-quarters. In the summer of 1781, with a view of examining critically the works of the celebrated masters of the Flemish and Dutch schools, he made the tour of Holland and Flanders. An account of this journey, written by himself, containing much excellent criticism on the works of Rubens, Vandyk, Rembrandt, &c., in the churches and different collections at Antwerp, Brussels, Ghent, the Dusseldorp Gallery, and at Amsterdam, has been lately published with the rest of his works ; the tour closes with a masterly-drawn character of Rubens. In 1783, in consequence of the emperor's suppression of some religious houses, he again visited Flanders, purchased some pictures by Rubens, and devoted several more days to the contemplation and further investigation of the performances of that great man. He is said to have remarked that Rubens' pictures, on his first visit, seemed more vividly coloured than they did on the second, which he attributed to his having held his note-book in his hand on the former occasion, for the purpose of writing down his observations, supposing that the pictures derived an additional warmth and splendour of colouring from the circumstance of his eyes passing to them from the cold white paper ; but as he also re-



marked, on his return the first time, that his own pictures wanted force, and it was observed that he painted with more depth and brilliancy of colour afterwards, is it not more probable that the difference of the impression he felt from the sight of Rubens' pictures, was owing to his having accustomed his eye in the meantime to a greater force and richness in his own works? In the same year, 1783, Mr. Mason's Translation of Du Fresnoy's *Art of Painting* was published, with notes subjoined by Sir J. Reynolds, consisting chiefly of practical observations, and explanations of the rules laid down by the author of the poem; and in the year following, on the death of Ramsay, he was sworn principal painter in ordinary to his majesty, in which office he continued to his death. For a very long period, as has been before remarked, he had enjoyed an almost uninterrupted state of good health (to which the custom of standing to paint, introduced by him, may be supposed in some degree to have contributed), except that in the year 1782, he was for a short time afflicted by a paralytic stroke. A few weeks, however, perfectly restored him, and he suffered no inconvenience from it afterwards. But in July, 1789, while he was painting the portrait of Lady Beauchamp, he found his sight so much affected, that it was with difficulty he could proceed in his work; and notwithstanding every assistance that could be procured, he was in a few months totally deprived of the use of his left eye. After some struggles, he determined, lest his remaining eye should suffer, to paint no more; and though he was thus deprived of a constant employment and amusement, he retained his usual spirits, and partook of the society of his friends with apparently the same pleasure he had

been accustomed to do; and was still amused by reading or hearing others read to him. In October, 1791, however, his spirits began to fail him, and he became dejected from an apprehension that an inflamed tumour which took place over the eye that was lost might occasion the destruction of the other also. This dejection might, nevertheless, in a great degree, be the effect of a much more dangerous malady, with which he began to be afflicted; but which, as he could neither explain to his physicians the nature, nor point out the seat of it, many believed to be imaginary, and he was counselled to shake it off by exertion. About a fortnight before his death only, his liver was discovered to be diseased; and the inordinate growth of it, as appeared after his decease, had incommoded all the functions of life. Of this disorder, which he bore with great fortitude, he died, after a confinement of near three months, at his house in Leicester Fields, on Thursday evening, February 23, 1792. In his stature sir Joshua Reynolds was rather under the middle size, of a florid complexion, roundish, blunt features, and a lively pleasing aspect; not corpulent, though somewhat inclined to it, but extremely active. With manners uncommonly polished and agreeable, he possessed a constant flow of spirits, which rendered him at all times a most desirable companion; always ready to be amused, and to contribute to the amusement of others, and anxious to receive information on every subject that presented itself; and though he had been deaf almost from the time of his return from Italy, yet by the aid of an ear-trumpet he was enabled to partake of the conversation of his friends with great facility and convenience. On Saturday the 3rd of March, his remains were interred in

the crypt of St. Paul's, near the tomb of sir Christopher Wren, with every honour that could be shown to worth and genius by an enlightened nation; a great number of the most distinguished persons attending the funeral ceremony, his pall being supported by three dukes, two marquises, and five other noblemen. In many respects, both as a man and a painter, sir Joshua Reynolds cannot be too much praised, studied, and imitated, by every one who wishes to attain the like eminence. His incessant industry, never wearied into despondency by miscarriage, or elated into neglect by success, has already been noticed; in addition to which it may be further said, that when the *man* went abroad, he did not leave the *painter* at home: he practised his profession everywhere else, as well as in his painting-room. All nature and all art were his academy; and his mind was constantly awake, ever on the wing, comprehensive, vigorous, discriminating, and retentive. With taste to perceive all the varieties of the picturesque, judgment to select, and skill to combine what would serve his purpose, few have ever been empowered by nature to do more from the funds of his own genius, and none ever endeavoured more to take advantage of the labours of others, in making a splendid and useful collection, on which no expense was spared; his house was filled to the remotest corner with casts from the antique, pictures, statues, drawings, and prints, by the various masters of all the different schools and nations. Those he looked upon as his library, with this advantage, that they decorated at the same time that they instructed. They claimed his attention; objects at once of amusement, of study, and of competition. Beautiful and seducing as his style undoubtedly was, it can-

not be recommended in so unreserved a manner as his industry both in study and practice. Colouring was evidently his first excellence, to which all others were more or less sacrificed; and though in splendour and brilliancy he was exceeded by Rubens and Paul Veronese, in force and depth by Titian and Rembrandt, and in freshness and truth by Velasquez and Vandyk, yet perhaps he possessed a more exquisite combination of all these qualities, and that peculiarly his own, than is to be found in the works of any of those celebrated masters. In history he does not appear to possess much fertility of invention; as, whenever he has introduced a striking figure, it may commonly be traced and found to belong to some of his predecessors; and, at the utmost, he can only be allowed the merit of skilful adaptation: but in portrait, the variety of his attitudes and backgrounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures, and dignity in the airs of his heads. Drawing, as he himself candidly confesses, was the part of the art in which he was most defective; and from a desire perhaps to hide this defect, with an over solicitude to produce a superabundant richness of effect, he was too frequently tempted to fritter his lights, and cut up his composition, particularly if it happened to be large, into many parts; in his smaller histories, however, where he had only a few heads to manage, and in portraits, his composition, both with regard to adaptation and contrast of lines, and the disposition of the masses of light and shadow, is often very excellent. In execution, though he wanted the firmness and breadth necessary to the highest style of the art, the spirit and sweetness of his touch

were admirable, and would have been more remarkable had he been more a master of drawing; but not being readily able to determine his forms, he was obliged to go over and over the same part, till some of the vivacity of his handling was frequently lost: his labour, however, was never wholly lost, for he added to the force and harmony of his picture by every repetition.—*Preface to his Works*, 2 vols. 4to., *Opie*.

**RHOTENAMER** (John), a German historical painter, born at Munich about 1564. He settled at Venice, and studied after Tintoret. His pieces are distinguished by a high finishing and brilliant colouring. The time of his death is not known.—*De Piles*.

**RICCI** (Sebastian), an Italian historical painter, born at Belluno in 1659, and died in 1734, aged 75. He was a disciple of Frederico Cervelli, a Milanese painter of good reputation, under whom he diligently studied design and colouring for nine years. Afterwards he improved himself at Bologna and other cities of Italy through which he travelled, by copying the works of the great masters; and in his progress obtained the favour and patronage of Rannuccio II., Duke of Parma, for whom he finished some very grand designs. By the liberality of that prince he was honourably maintained at Rome, and improved himself still more by studying the productions of the best ancient and modern artists; and he there established his taste, and formed that grandeur of style which procured him universal esteem. Having at length quitted Rome, and finished some excellent designs at Milan, he returned to Venice, where his pleasing manner of colouring attracted the attention of every lover of the art; and he was so eagerly solicited for his paintings, that he

could barely allow himself leisure to take even his necessary refreshments. The fame of Sebastian fled speedily through every part of Europe, and he received an invitation to the court of the emperor at Vienna, to adorn the magnificent palace of Schoenbrunn; by which work he not only added highly to his reputation, but also to his fortune. From Vienna he was encouraged to visit London, where he was immediately and incessantly employed by the court, by the nobility, and by a number of persons of ample fortune, who were competent judges of his extraordinary merit, and were desirous to possess some of his productions. He resided in England for ten years, and immortalised his name by several grand compositions; and being enriched by that generous nation, who are uncommonly liberal to all kinds of merit, he returned to Venice, accompanied by his nephew Marco Ricci, and settled in that city for the remainder of his life. He had a fruitful and fine imagination, a grandeur and elevation of thought; his compositions are remarkable for their judicious ordonnance and harmony; his touch is light; he had a ready and great execution, and his tone of colouring is agreeable, though sometimes he is a little too black. Had he consulted nature more attentively, his figures would have been more correct; but he was too apt to undertake too many things at one time, which caused him principally to work from imagination, and that always constrains an artist to keep too much to one and the same manner. However, his paintings have maintained an universal reputation, and are bought by the most able judges at considerable prices. Among many excellent works of this master, besides those at Chelsea and Montague House, three are particularly ap-

plauded, which are in the church of St. Cosmus and Damian, at Venice. One is the representation of David bringing back the Ark in Triumph ; another is, the Dedication of the Temple by Solomon ; and the third, Moses commanding Water out of the Rock, which is enriched with admirable landscape, painted by his nephew, Marco Ricci.—*Pilk.*

RICCI (Marco), an Italian painter of history, architecture, and landscape, born about 1680. He was nephew and disciple of Sebastian Ricci, equally eminent for painting history, architecture, and landscape ; but in the latter his style and taste of design appear truly excellent. He studied and also designed the most beautiful edifices, ruins, and scenes that engaged his attention either in Pome or in the villages around it, with which he enriched his ideas ; and being possessed of a very happy genius, it directed him to make an elegant use of those rich materials, by introducing into his landscapes such noble remains of ancient magnificence as distinguish his compositions from those of any other artist. In the choice of his scenes and situations, in the breaking of his grounds, and conducting his distances with perspective truth, he was superior to most of his contemporaries. In short, in every part he shows evidently that he had studied nature in its most beautiful dress ; and so much grandeur of taste appears in the whole, as can rarely be seen in the works of any other master. It has been, indeed, not unjustly observed, that the colouring of Marco has not that force and lustre which seem necessary to engage and satisfy the eye of the spectator ; but the grandeur of his ideas and the elegance of his taste must for ever afford a sensible delight to a judicious observer. He painted both in oil and in dis-

temper ; but he is accounted much more excellent in the latter than in the former. Many of the pictures painted by this master are to be seen in England. At Burlington House some of the ceilings were painted by him, and also a piece of Ruins in the style of Viviano ; and at Bulstrode, a seat belonging to the duke of Portland, he painted, in the chapel, the Last Supper, in which composition he has introduced his own portrait, in a modern habit, with an equal degree of vanity, impropriety, and absurdity.—*Pilk.*

RICCIO, called BRUSA-SORCI, (Domenico), an Italian historical painter, born at Verona in 1494, and died in 1567, aged 73. He was a disciple of Giovanni Francesco Caroto, who taught him design and colouring, and qualified him to appear with credit in his profession. But being ambitious to obtain a more extensive knowledge of the art than he could acquire in the school of Caroto, he went to Venice to study the works of Giorgione and Titian. To discover the peculiar excellences of those great artists, he was indefatigable in making observations, and full as diligent in endeavouring to imitate what he approved. At last he arrived at such perfection, that his works were generally admired and coveted for the beauty of his colouring, and the attitudes of his figures, which were full of motion and life. In the cardinal Gonzaga he found a zealous protector and friend, who invited him to Mantua ; and during his residence in that city he had the honour of painting in competition with two of the most celebrated masters of his time, Paolo Veronese and Paolo Farinato. In the church of St. George, at Verona, is a picture by this master, representing the Gathering of the Manna in the Wilderness, which is accounted a fine com-

position; and in respect of the colouring has much more force than a famous picture by Farinato, which is placed not far from it.—*Vas., Pilk.*

RICHARD (Martin), a Flemish landscape painter, born at Antwerp in 1591, and died in 1636, aged 45. Though this artist was born with only his left arm, yet he became an excellent painter, and was much admired by Vandyk.—*Houb., Pilk.*

RICHARDSON (Jonathan), an English historical painter, born in 1665, and died in 1745, aged 80. This artist was undoubtedly one of the best English painters of a head that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity and his women grace. The good sense of the nation is characterised in his portraits. He lived in an age when neither enthusiasm nor servility was predominant: yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and backgrounds, are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raffaele, or was more smitten with the native lustre of Vandyk; yet though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes, when he was to copy nature himself. We wonder that he could comment on their works so well and imitate them so little. Richardson was born about the year 1665, and, against his in-

clination, was placed by his father-in-law apprentice to a scrivener, with whom he lived six years, when, obtaining his freedom by the death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley, with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of his profession when they went off the stage. He quitted business himself some years before his death; but his temperance and virtue contributed to protract his life to a great length in full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's Park, and died suddenly at his house in Queens-square on his return home, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple, Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works which they composed. The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about £2060, his pictures about £700. Hudson, his son-in-law, bought many of the drawings. After the death of the son, in 1771, the remains of the father's collection were sold. There were hundreds of portraits of both, in chalk, by the father, with the dates when executed; for, after his retirement from business, the good old man seems to have amused himself with writing a short poem, and drawing his own or son's

portrait every day. The son, equally tender, had marked several with expressions of affection on his dear father. There were a few pictures and drawings by the son, for he painted a little too.—*Walpole, Gen. Biog. Dict.*

**RIDINGER** (John Elias), a German painter and engraver, born at Ulm, in Suabia, about 1690, and received instructions in the art from Christopher Resch. He established himself at Augsburg, where he became an eminent designer and painter of animals and huntings. His works as a painter are few, and are little known, except in his own country; but in his numerous etchings, from his own designs, he discovers an ability which has seldom been surpassed. His compositions are ingenious and animated, and he has given to each animal its peculiar character and attitude with surprising expression and exactness. The pardonable partiality of his countryman and biographer, Mr. Fuseli, does not hesitate to assert, that though "he has perhaps been excelled by Rubens in the ideal grandeur of the lion, he has far surpassed him, and the rest of his predecessors, in the wide extent of his powers over every species of the brute creation." The just value of this eulogy the unbiassed judgment of the public will have little difficulty in ascertaining.—*Fuseli, Bryan.*

**RIDOLFI** (Claudio), an Italian historical painter, born in Verona in 1560, and died in 1644, aged 84. He received his first instructions in the art of painting from Dario dal Pozzo; but after he had spent a few years under the direction of that master, he went to Venice, and entered himself as a disciple in the school of Paolo Veronese, where he exerted his utmost industry to copy the works of that famous painter,

and to guide his practice entirely by his precepts. 'By this prudent method of conducting his studies, he established his taste. He resided for several years at Venice, to perfect himself as much as possible in his profession; and at last visited Rome and Urbino. In the former city, by studying the works of the ancient artists of Greece and Italy, he gained a correct manner of design, and likewise the habit of introducing judiciously one broad mass of light in the principal part of his pictures, which produced an extraordinary fine effect. While at Urbino, often spending some time with Frederico Barroccio, he acquired a delicate touch, a sweetness of colouring and pencilling, and the art of giving graceful airs to the heads of his figures. It is asserted by some writers on this subject, that while he continued at Urbino, he painted a most celebrated picture, representing the Annunciation, which, for beauty of colour and excellent expression, is admired to a degree little short of adoration. At Rome he finished a great number of portraits, remarkable for the dignity of their attitudes, as well as for their expression and striking resemblance; and those procured for him such general applause, as gave him a just title to be ranked in the number of the best painters in Italy.—*Vas., Pilk.*

**RIETSCHOOF** (John Klaasze), a Flemish painter, born in 1652, and died in 1719, aged 67. He received his first instructions from Abraham Leidts, but afterwards perfected himself in the school of Ludolph Backhuysen, whose manner of handling and design he imitated with so much success, that he is very deservedly ranked among the most esteemed painters in that style. He was remarkably modest; and although

he obtained praise for every work he finished, he could never prevail on himself to believe he deserved it, which seems to be an uncommon disposition of mind in a painter. He also possessed another quality full as singular, which was, that he appeared sanguine in giving a just commendation to the character and talents of any other artist, and silent with regard to his own.—*Houb., Pilk.*

**RIETSCHOOF** (Henry), a Dutch painter of storms, &c., born about 1678. He was the son and disciple of Klaasze, whose manner and style he adopted, though sometimes he made the works of Backhuysen his model, and copied several of them with incredible exactness. The subjects which he most frequently painted were rough gales of wind, storms, enraged seas, tempests attended with lightning, shipwrecks, and the distress of those who were whelming in the deep, or with difficulty escaping to the shore; and in those subjects he was considered as a good painter.—*Houb., Pilk.*

**RIGAUD** (Hyacinth), a celebrated French portrait painter, born at Perpignan in 1663, and died at Paris in 1743, aged 80. He was the son of Matthias Rigaud, a painter of some eminence. But happening to be deprived of his director when he was only eight years of age, the masters under whose care he was afterwards placed were incapable of affording him such a degree of instruction as he seemed capable of receiving, by the liveliness of his genius and talents. However, at last he contracted an intimate friendship with an excellent painter, named Ranc, who was in high reputation for portrait painting, and especially for his colouring. With that master Rigaud acquired a good taste, and freedom of hand; but his principal improvement was de-

rived from his habituating himself to copy the works of Vandyk; and, after a few years diligently employed in a constant course of study and practice, his pictures could stand in competition with those of his master Ranc, for truth, for liveliness, and for expression. He felt an impatient desire to visit Italy, but was dissuaded from taking that journey by Le Brun, who prevailed on him to continue at Paris, and perfect himself there in portrait painting, by which he might assure himself of reputation and fortune. He therefore pursued that plan, and soon distinguished himself in such a manner, that the king of France, the princes of the blood, the prime nobility of that kingdom, and many foreign princes, sat to him for their portraits, which procured him very great applause; and by Louis XIV. he was honoured with the order of St. Michael, as also with a very considerable pension, in 1727. He is accounted one of the best among the French masters, and his works are exceedingly prized in that kingdom. He had a free and spirited pencil, a lively tone of colouring, and, in many parts of his profession, shows a great deal of merit. But allowing Rigaud his just praise for those parts in which he particularly excelled, it cannot but be confessed that his draperies are too violently agitated, so as to compel the spectator's attention to them more than to the portrait. Nor can such a disposition in the draperies appear even natural, when the person is represented as under cover in an apartment, and at the same time the hair and the draperies appear as if the person sat abroad in a storm.—*Houb., Pilk.*

**RIGAUD** (John), a French painter and engraver, born at Paris about the year 1700. He painted landscapes and views, which, if we may

judge by his prints, must have possessed considerable merit. He appears to have passed some time in England, as he has etched some views in the environs of London. He executed several plates in a spirited and masterly style, and the figures are correctly and neatly drawn. The following are his principal prints:—a pair of Views of Marseilles. at the time of the Plague, in 1720; a set of six Views of the Chateau and Gardens of Marly; the Garden of the Tuilleries; a View of the Chateau of the Luxembourg; a View of Hampton Court; St. James's Park; Greenwich Park; Greenwich Hospital; and a set of six Landscapes, with figures.—*Strutt*.

**RILEY** (Charles Reuben), an English decorative painter, born in London in 1752, and died in 1798, aged 46. Having shown a disposition for the art, he was placed under the tuition of Mr. Mortimer. In 1778, he obtained the gold medal at the Royal Academy, for the best painting in oil; the subject was the Sacrifice of Iphigenia. He was recommended by his instructor to the patronage of the duke of Richmond, and was employed in the decorations at Goodwood. He afterwards went to Ireland, on a similar employment, for the embellishment of the mansion of Mr. Conelly. His principal employment afterwards was in making designs for the booksellers, in which he displayed both fancy and taste, with considerable facility.—*Strutt*.

**RILEY** (John), an English portrait painter, born in London in 1646, and died in 1691, aged 45. He received his instructions in the art of painting from Fuller and Zoust. An ingenious writer (Walpole) asserts, that he was one of the best native painters that has flourished in England; and that

there are draperies and hands painted by him that would do honour either to Lely or Kneller: the portrait of the Lord-keeper North, at Wroxton, being in every respect a capital performance. After the death of sir Peter Lely, he advanced in the esteem of the public, and had the honour to paint the portraits of King Charles II., King James and his Queen, and was appointed state painter. He made nature his principal study, without adopting the manner of any master, and as far as he thought it prudent he improved or embellished it in his pictures; and, like many other men of parts, he seems to be more respected by posterity than by the age in which he flourished.—*Walpole, Vertue, Pilk.*

**RIMINALDI** (Orazio), an Italian historical painter, born in 1598, and died in 1630, aged 32. He was a disciple of Aurelio Lomi, but afterwards became the disciple of Orazio Gentileschi, at Rome. To the instructions of that master he added an incessant application to the study of the antique, and a diligent observation of the excellences of the different modern masters; so that, on his return to his native city, he found encouragement and employment even beyond his expectation. The pictures of this master which are most commended are, Samson destroying the Philistines; the Brazen Serpent in the Wilderness; and the Assumption of the Virgin; by those he firmly established his reputation, not only on account of the goodness of the composition, but for the beauty of the design, the elegant choice of the attitudes, and the free and firm style of his colouring. Unhappily he he died of the plague while yet young, and at a time when there was the greatest probability that he would arrive at the utmost excellence in his profession.—*Felibien, Pilk.*



**RINCON** (Antonio del), a Spanish painter, born at Guadalaxara in 1446, and died in 1500, aged 54. The arts, which revived in Italy during the 4th century, did not reach Spain till the time of Ferdinand and the Catholic; Del Rincon may, therefore, be considered as the father of the Spanish school. He travelled to Rome, and studied the antiques, together with the works of Cimabue and other ancient masters, who had been instrumental in the revival of painting in Italy. Upon his return to his native country he was taken into the service of Ferdinand, who bestowed on him the order of Santiago, and made him groom of his chamber. There are two portraits of Ferdinand and Isabella, painted by him, still to be seen at Toledo, in the church of San Juan de los Reyes, and several pictures by his hand perished in the fire that destroyed the palace of the Prado in 1608.—*Cumberland's Anecdotes of Spanish Painters.*

**RIVALZ** (Anthony), a French historical painter, born at Thoulouse in 1667, and died in 1735, aged 68. He received his first instructions in the art of painting from his father, a painter of some note; but his greatest improvement in design and composition he derived from Le Fage. Though he visited Paris, and other cities of France, yet he perceived that at Rome only he could perfect himself in the best principles of his art; and therefore directed his course to that city, where he designed after the works of Raffaele, and other celebrated artists, and produced some compositions, which (according to the French writers) excited the envy of the Italians when they were publicly exhibited. One of the chief excellences of Rivalz consisted in copying the works of the great masters; and by

order of cardinal Janson, the French ambassador at Rome, he copied a Holy Family from Raffaele, which performance was sent to the French king, and it is at present in the royal collection. He likewise copied several pictures of Guido, Caravaggio, and Valentino, which have (as the French authors affirm) deceived very able connoisseurs. The style of painting of this master was bold, his invention ready, and his design correct; his local colours were true, and he gave his pictures a great deal of force by the deepness of his shadows, in the taste of Caravaggio and Valentino; but his colouring was very unequal; sometimes a leaden-grey tint predominated, sometimes the red, and often the blue, and reddish brown.—*D'Argenville, Pilk.*

**ROBERTS** (James), an English engraver, born in Devonshire in 1725. He engraved landscapes and views from the pictures of Richard Wilson, George Barrett, and Smith of Chichester, and others.—*Strutt.*

**ROBINSON** (George), an English landscape painter, born in London in 1742, and died in 1788, aged 46. He was instructed in the art of design in Mr. Shipley's drawing-school. At an early age he went to Italy, where he chiefly studied landscape painting, and produced some pictures which possessed considerable merit. He afterwards visited the Island of Jamaica, where he made several drawings and pictures of views of that country, some of which were exhibited in 1775. Not meeting with the encouragement he expected, and to which his talents entitled him, he adopted the profession of a drawing-master, in which he was more successful.—*Europ. Mag.*

**ROBINSON** (—), an English historical and portrait painter, born at Bath in the year 1715, and died

in 1745, aged 30. He came to London when he was young, where he became a scholar of John Vanderbank, under whose tuition he made considerable proficiency, and was afterwards distinguished as a portrait painter. He succeeded Jervas in his house in Cleveland-court, and suddenly came into extensive employment, though his colouring was faint and feeble. He affected to dress all his pictures in Vandyk's habits, but this was the only resemblance his works bore to those of that great painter.—*Pilk.*

**ROBUSTI**, called **TINTORETTO** (Giacopo), a celebrated Italian historical painter, born at Venice in 1512, and died in 1594, aged 82. His real name was Robusti, but he was distinguished by the appellation of Tintoretto, on account of his being the son of a dyer. He was a disciple of Titian, who is said to have been so apprehensive of being excelled by his pupil, that he dismissed him from his school. But Tintoretto was at that time sufficiently qualified to pursue his studies without any director; and therefore applied himself to study design after the works of Buonarrotti, and also to acquire elegance of taste by a more intimate knowledge of the antique. While he continued with Titian, he made the most accurate observations on the colouring of that great genius, till he discovered the true principles by which his master had arrived at such a degree of excellence; and in his best works one may readily discern a manner that strongly resembles the colouring of Titian, and a style of design similar to that of Buonarrotti. Tintoretto was, perhaps, the most expeditious painter that ever appeared; and although the rapidity of his execution was sometimes attended with incorrectness, yet are there many instances

of his having at once shown great readiness of execution and great excellence. A memorable proof of his abilities may be seen in the school of the Confraternity of St. Roch at Venice. The members of that society having desired Paolo Veronese, Tintoretto, Salviati, and Zuccherro, to make designs for a picture of the Crucifixion, in order to have that design executed which appeared to have the greatest merit, Tintoretto finished his picture, and had it fixed in the appointed place, before any of the other artists had completed their sketches. From this transaction he was called, *Il Furioso Tintoretto*, the Impetuous Tintoretto. Sandrart says that he frequently painted his pictures without any preparatory outlines, as if he only sported with his pencil; so that he seems to have executed his ideas almost as quickly as he conceived them. In short, he worked so fast, and adapted his work so proportionably to the price he was to receive, that very few of the other painters could get employment; for, as he was capable of excellence, his reputation induced persons of all ranks to be desirous of possessing some of his performances. He surpassed all the artists of the Venetian school in the quickness of his genius and the fertility of his invention. His knowledge of the best principles of his art was very extensive; but he had too much fire to be at all times discreetly directed by that knowledge. He omitted no labour, no study, no application, that could in any degree conduce to his improvement in his profession, and, by his general conduct, appeared rather to be ambitious of acquiring glory than riches. Yet he often injured his fame by proportioning his work to the pooriness of the payment he expected; and by not sufficiently considering that many

of his slight and ill-executed pictures would subsist, to the discredit of the artist, when the cause of his putting such indifferent paintings out of his hand might either be forgotten or unknown. From that custom practised by Tintoretto, the remark of Annibale Caracci is justified, that Tintoretto, in some of his works, appears equal to Titian, and in others inferior to himself. His manner of painting is bold, with strong lights, opposed by deep shadows; his pencil is wonderfully firm and free; his disposition is good, his execution easy, and his touch lively and full of spirit. His local colours are true, and well understood, and the carnations of his best pictures approach near to those of Titian. De Piles esteems his colouring to be more true and more sanguine than that of Paolo Veronese; and Fresnoy, who was an incomparable judge, accounts his colouring admirable. The doge and senate of Venice, preferring Tintoretto both to Titian and Salviati, appointed him to paint, in one of the grand apartments, the representation of that memorable victory gained by the Venetians over the Turks, in 1571; and although the design was large, and a multitude of figures were introduced in the composition, yet the whole was completely finished in one year. But although, in several respects, he might not be esteemed inferior to Titian or Veronese, yet he certainly wanted that dignity of character observable in the works of the former, and the grace, as well as the richness of composition, which distinguish the works of the latter. He had a great variety of attitudes, and some of them are excellent; yet often the attitudes are contrasted to excess, though those of his women are generally graceful, and the heads designed in a fine taste. Algarotti, a late writer, observes, that this mas-

ter is no way inferior to any of the Venetian artists, in those pictures which he painted with an intention to display his talents; and this (says that author) he has particularly shown in his *Martyrdom*, or *Miracolo del Servo*, which is now preserved in the school of St. Mark at Venice. In that picture there is design and colouring, composition, life, expression, and the effects of light and shadow, all carried to the highest pitch of perfection. Scarce had that painting made its appearance in public, when all persons seemed to fall in love with it; and Aretine himself, though so cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applause of all who saw it. The scene (says he) appears rather true than feigned; and happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient. A fine sketch of this famous picture, reputed to be the original sketch, brought into Ireland, with many capital paintings of the Italian masters, by the old duke of Ormond, and purchased at the attainted duke's sale, at a high price, was lately in the possession of the Rev. Mr. Pilkington. Most of the grand performances of Tintoretto are in the palaces, churches, and convents, at Venice; and in many of them the fire of his genius, the excellence of his invention, composition, colouring, and handling, are incontestibly evident; and at the Escorial in Spain are two admirable pictures painted on canvas, with figures as large as life, which are sufficient to immortalise the artist. The subject of one is our Saviour washing the feet of the Apostles, and the subject of the other is Queen Esther fainting in the presence of Ahasuerus. Several of his works are preserved in the

collections of the English nobility and gentry, and some are in the royal collections of the kings of England and France.—*De Piles, D'Argenville, Vasari, Pilk.*

**ROBUSTI, or TINTORETTO** (Marietto), an Italian paintress, born at Venice in 1560, and died in 1590, aged 30. She was the daughter of Giacopo, and was instructed in the art of painting by her father. She showed an early genius for music as well as for painting, and performed remarkably well on several instruments; but her predominant inclination to that art in which her father was so eminent, determined her to quit all other studies, and apply herself entirely to it. By the direction of Giacopo, she studied the principles of design, composition, and colouring; and drew after the antiques and the finest models, till she had obtained a good taste, and great readiness of hand. But, although she was well qualified to make a considerable appearance in the historical style; she devoted her talents wholly to portrait painting. At last she became excellent in that way; for her father, who was accounted very little inferior to Titian, if not his equal, in portrait, took pains to communicate to her his best precepts, in order to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free, her touch light and full of spirit; and she received deserved applause, not only for the beauty of her work, but likewise for the exactness of resemblance visible in all the portraits she painted. Most of the nobility at Venice sat to her, and she was solicited by the emperor Maximilian, by Philip II., king of Spain, and by the archduke Ferdinand, to visit their courts; though

the tender affection of her father who could not be happy if she was absent from him, prevented her from accepting those offices, which were so highly to her honour, and might have been attended with great advantage to her fortune.—*Vasari, Pilk.*

**RODE** (Christian B.), a German painter and engraver, born at Berlin in 1725. After acquiring the rudiments of the art in his native city, he went to Paris, where he studied some time under Charles Vanloo and J. Restout. He afterwards travelled to Italy, and on his return to Berlin met with very flattering encouragement as a painter of history and portraits. He painted several altar-pieces for the churches at Berlin and the other towns in Prussia, and was employed by the king in embellishing the palace of Sans Souci. This ingenious artist has etched a great number of plates from his own designs; several of them are after the pictures he painted for the public edifices. His younger brother, John Henry Rode, was an able artist.—*Strutt.*

**ROEPEL** (Conrade), a Dutch painter of plants, flowers, &c., born at the Hague in 1679, and died in 1748, aged 99. He was a disciple of Constantine Netscher, who designed to form him to portrait painting; but Roepel being of a weakly constitution, and ordered, for the benefit of his health, to reside in the purer air of the country, he took so much delight in his garden, that he became fond of painting plants and flowers, and succeeded beyond his hope. One of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, to serve him as models, in order to have a picture painted after them for his own pleasure; and Roepel disposed every object so agreeably,

and finished the whole with so much truth, nature, and clearness of colour, that it at once established his reputation and fortune. Such unexpected success determined him to devote himself entirely to that style of painting; and in a short time he was considered as being equal to the best artists in that country, Van Huysum only being excepted. By the solicitation of the Count Schaebergen, he was induced to visit the court of the Elector Palatine, and he carried along with him one of his pictures, with which the elector was so highly pleased, that he paid him generously for it, employed him immediately, and also honoured him with a gold chain and a medal, condescending to place the chain round the neck of the artist with his own hands. The reception which he met with at Dusseldorp gave an additional value to his works when he returned to his own country, and he found the number of his admirers and employers greatly increased. All those plants, fruits, and flowers, from which he composed his subjects, were carefully cultivated in his own garden; and in that place, which is represented as a delicious retirement, he was visited by persons of the first rank; a temperate life, and the innocent amusements in which he delighted, prolonged his life beyond all expectation, as he was naturally of a tender and weakly constitution; and at his death he was director of the Academy of Painting at the Hague. Notwithstanding the abundant merit of Van Huysum, the works of Roepel are very highly esteemed in Holland, and always afford high prices whenever they are to be purchased.—*Houb., Pikk.*

ROESTRAETEN (Peter), a Flemish painter of musical instruments, crystal vases, shells, &c., born at Haerlem in 1627, and died in 1698,

aged 71. He was a disciple of Francis Hales, whose style and manner he followed with great credit for some years after he quitted that master, principally painting portraits. But the tendency of his genius seemed to incline him more to paint subjects of still-life, and in that style he showed himself equal to any artist of his time. Nothing could possibly appear with stronger characters of nature and truth, than every object he painted appeared in his compositions. He grouped them with skill, and contrived the darker objects to be always so placed as to give a striking lustre to those that were naturally more bright, or more pellucid; and by an artful management of the *chiaroscuro*, produced a suitable roundness and relief. His subjects generally were musical instruments, gold, silver, or crystal vases, china-ware, agates, and shells that were curious. His paintings were, for their neatness of pencilling and delicacy of colour, superior to those painted by any of his contemporaries, and in his time were so highly esteemed, that many of them are said to have been sold by him for forty and fifty pounds a-piece. But it ought to be observed, that the present improved taste of the lovers of the art makes them justly consider all those kinds of subjects with abundantly less regard than they seemed to be entitled to formerly; and for that cause, the works of Roestraeten, notwithstanding their intrinsic merit, have proportionably sunk in their value. Yet even still it is impossible to behold the vessels of gold and silver painted with so much accuracy by this artist, with such uncommon lustre, and such true imitation of nature, without commending them; though at the same time one cannot avoid wishing that so able a master had employed his pencil on more

interesting subjects. Mr. Descamps and some other writers allege, that sir Peter Lely diverted him from painting portraits; out of a principle of envy and jealousy, lest he should have found in Roestraeten too powerful a rival; promising to procure him a greater advantage from his pictures of still-life than he could possibly gain by portraits, and to enrich him by his recommendation. But that story seems not to have any degree of probability, for the fame of Lely was then sufficiently established; nor have we any attested account of Roestraeten's extraordinary merit, except in the peculiar style he pursued. Sir Peter did indeed most zealously recommend him, and by that means did really enrich him; but an impartial and benevolent mind would conclude, that the recommendation rather proceeded from an approbation of the work of that artist, than from so servile and sordid a motive as the fear of his becoming a competitor. And although Descamps seems to hint that the English nation is so extravagantly fond of the works of Roestraeten that they will hardly suffer them to be carried out of the kingdom (by so false a suggestion depreciating the English taste, which is allowed through all Europe to be far superior to the French), yet certainly Mr. Descamps must have been of a very different opinion had he been in England, and had ever offered to become a purchaser of the pictures of this master; for he would have found the rate at which they are commonly sold very far inferior to their intrinsic value.—*Descamps, Houb., Pilk.*

ROGERS (William), an English engraver, who flourished in the reign of queen Elizabeth. He engraved a title-page to Linschoten's *Voyages to the East Indies*; and probably the

cuts to Hugh Broughton's *Consent of Scriptures*, which Vertue says have been reckoned the first graved plates done in England. But this is a mistake, for Broughton's book was not printed till 1600. He also engraved heads of queen Elizabeth, of the earls of Essex and Cumberland, of Sir John Harrington, in the title-page of his *Orlando Furioso*, of John Gerard, surgeon, and a frontispiece with four small heads.

ROGHMAN, or ROGMAN (Rogland), a Dutch landscape painter, born at Amsterdam in 1597, and died in 1686, aged 89. He learned the art of painting in his native city, but he formed his manner entirely by studying after nature, without attending to the style of any particular master. He travelled through several parts of Germany, merely to furnish himself with materials for future compositions, designing every scene that pleased his imagination, every ruin, castle, village, or building, which engaged his attention, as well as the figures and cattle; those he generally sketched on the spot, and many of them are still preserved in the collections of the curious. He had a firm and free manner of painting; his keeping was tolerably good, and some of his pictures have a pleasing effect; but there is a rawness frequently in his colouring; his grounds and trees are very often too brown, too dusky, and not of the tints of nature; and though his figures are usually too much laboured, they want elegance and character. The choice of his situations cannot be commended, nor is there a competent variety in the forms of his trees to allure the eye agreeably; but, in regard to many parts of his art, his merit was considerable. It is by all writers mentioned to his honour, that a most sincere and disinterested friendship

always subsisted between Roghman, Rembrandt, and Eeckhout.—*Houb., Pilk.*

**ROLLOS** (Peter), a German engraver, who resided at Frankfort about the year 1620. He engraved the frontispiece to a book of Emblems, by *G. de Montenoy*, published in that city in 1619. He executed a few other book-plates in a very indifferent style.—*Strutt.*

**ROMANELLI** (Giovanni Francesco), an Italian historical painter, born at Viterbo in 1617, and died in 1662, aged 45. He was a disciple of Pietro da Cortona, who, with inexpressible satisfaction, observed the extraordinary proficiency of his pupil, and equally loved and respected him for the amiable dispositions of his mind, as he admired him for his comprehensive capacity and genius. By the attention he showed to the precepts of his master, he became the best and the most favourite disciple of Cortona; his style and handling were in imitation of that eminent artist, nor were his ideas or his composition in any way inferior to him, and he was accounted more correct; though, in his colouring, his works appeared much colder than those of Pietro. His invention was easy and agreeable, his drawing correct, and he gave a great deal of grace to the airs of his heads; being possessed of so many of the perfections requisite to a great painter, it is no wonder that he was considered as one of the best artists of his time. With an equal degree of freedom and spirit he painted in oil and in fresco, but he was accounted particularly excellent in the latter. For several years he was employed by the French king, who honoured him with the order of St. Michael; and in that court he acquired a plentiful fortune, with abundant reputation. Having at last finished, with great

applause, those grand designs in which he had been engaged, he returned to Rome, and spent the remainder of his life in that city, as much beloved for his virtue as he was admired for his merit. His works are dispersed through most parts of Europe, and are accounted ornaments to the richest collections. Two of Romanelli's pictures, which were esteemed as some of the best of his performances, were transmitted from Italy to Charles I.; one was a Bacchanal, and the other a Banquet of the Gods.—*Houb., Pilk.*

**ROMANELLI** (Urbano), an Italian historical painter, born at Viterbo in 1638, and died in 1682, aged 44. He was the son and disciple of Giovanni Francesco, and adopted the manner and style of his father, but was not in any respect comparable to him. And yet some of his copies, after the works of Francesco, and also some of his own compositions, have been ascribed to his father, though a judicious eye will readily discern the difference, especially in those which were designed by Urbino, as they are very deficient in regard to correctness and grace, which are always to be found in the genuine works of Francesco.—*Descamps, Pilk.*

**ROMANET** (Anthony), a French engraver, born at Paris in 1748. He was a pupil of J. G. Wille, and afterwards resided at Basle, where he engraved several plates under the direction of Christian de Mechel. He executed several portraits and subjects after various masters, among which are the following:—Charles Theodore, Elector of Bavaria; Louis Francis Bourbon, Prince of Conti; John Grimoux, Painter. *Various subjects*:—The Death of Adonis; The Village Printseller; The Ballad Singer, &c.—*Strutt.*

**ROMANINO** (Girolamo), an Italian historical painter, born at Rome about 1504. It is not ascertained by any writer under what master he learned the rudiments and principles of painting. From Rome he travelled to Venice, in order to complete his studies, and there perfected himself, particularly in the knowledge of colouring; but having spent several years in close application, he visited Brescia, where he followed his profession with universal applause. Vasari recounts none of the works of this master, except what are to be seen at Brescia; but he says there are in that city many proofs of his extraordinary merit. No artist could be more celebrated than Romanino, for a fine invention, for correctness of design, for the force and beauty of colouring, and a faithful resemblance of nature, not unlike the style and tint of Titian. He was accounted to be profoundly skilled in every branch of his art, and lived in as high esteem as any painter of his time. He finished a prodigious number of designs in the churches, convents, and palaces at Brescia, in fresco and in oil; but his most capital performance was a scriptural subject which he painted for the grand altar in the church of St. Francis in that city. In the old Louvre at Paris, and principally in the apartments of Anne of Austria, and the gallery of Apollo, are several of his paintings in fresco, which, though they are some of his earliest essays, show more than the promise of an exalted genius. The correctness of the design, and the graceful ease of the draperies, not only afford pleasure to those who are competent judges, but even to those who are no great adepts in the art.—*Descamps, Pilk.*

**ROMBOUTS** (Theodore), a Flemish painter, born at Antwerp in

1597, and died in 1637, aged 40. He was a disciple of Abraham Janssens, under whom his progress was remarkably great. In his twentieth year the desire he had to improve himself, by seeing the works of the ancient and modern great artists, induced him to travel to Rome; and not long after his arrival in that city, being engaged to paint two subjects taken from the Old Testament, they proved a fortunate means of making his merit known; they introduced him to the acquaintance and favour of the great, and he had the satisfaction to find a number of persons very desirous to obtain some of his work. While he continued at Rome he was industrious to increase his reputation, till he was honoured with an invitation to Florence by the duke of Tuscany; and he executed several grand compositions for that prince with so much success, that he was not only honourably rewarded for his performances, but he also received many valuable presents from the duke, as marks of his particular esteem. At his return to Antwerp he found Rubens in the height of his glory, and had cause to perceive that his own abilities, though they were in reality very great, were much obscured by the perfections of that eminent master. That observation not only excited in Rombouts a strong emulation, which probably was not unattended with some latent degree of envy, but it likewise urged him to paint some historical pictures, confessedly in competition with Rubens; of which number were, St. Francis receiving the Five Wounds; Abraham offering up Isaac; and an emblematical picture of Justice, with her Attributes, for the court-house at Ghent; and in the latter so much elegance appeared in the composition,



that it is said Rubens seemed surprised when he saw it. Certainly it cannot be truly affirmed that he was equal to Rubens, though in many respects he had extraordinary merit; and it may be esteemed as an honour to Rombouts that he was accounted to approach near to that celebrated artist. He had a lively genius, a good imagination, and considerable elegance in his style of composition. His figures generally are nearly as large as life, and well-designed; his pencil is free, his colouring warm, and his expression excellent. It was lamented that he often demeaned his pencil by painting low subjects, such as mountebanks and their attendants, inns, taverns, and soldiers playing at cards, which he did merely to get money; however, they were well executed, and much valued; but the historical pictures of Rombouts will for ever support his reputation, and make him appear a very eminent master.—*Piles, Houbraken, Pilk.*

ROMNEY (George), an eminent English portrait and historical painter, born in Lancashire in 1734, and died in 1802, aged 68. He served his time to an itinerant painter, whom he soon surpassed. He came, when very young, to London with a picture of the Death of General Wolfe, which obtained the second prize in the exhibition, and sold for a considerable sum. As soon as he had realised a sufficiency to enable him to visit Italy, he crossed the Alps; and after studying with avidity, returned to London, where he obtained great reputation by his portraits, though he also painted some excellent historical pieces.

"To Romney, as a portrait painter, the public have borne ample testimony; he was made for the times, and the times for him. If he had not genius to lead, he had too much

originality to follow, and, whenever he chose, was nearer to the first than to the last of his competitors. Practice had given him rapidity of execution; and nature an eye sufficiently just for form, and not ungenial for colour. His women have often *naïveté*, sometimes elegance, with an artless bloom and freshness of tint. His men in general have more spirit than dignity, and more of pretence than reality of character. When he attempts to produce effects by opposition of colour, without decided masses of light and shade, he is not always happy in the balance; he becomes livid without freshness, and foxy without glow. Those who wish to form an idea of his historic powers may consult the pictures of the Storm, from the Tempest; the Cassandra, from Troilus and Cressida; and the Infant Shakspeare of the Boydell Gallery. Romney, as an artist and as a man, is entitled to commendation and esteem; but his life furnishes a signal proof of the fatality of the idea that genius is of a passive quality, and may be laid by or taken up as a man pleases."—*Fuseli.*

RONCALLI, called POMERANCIO (Christofano), an Italian historical painter, born at Pomerancio, in the territory of Tuscany, in 1552, and died in 1626, aged 74. He was a disciple of Circignano; but his greatest improvement arose from his designing after the antique statues and the best paintings of illustrious modern artists. As soon as his works were known, they engaged the public attention and esteem; and he was employed by the principal nobility of Rome, and also for the churches and chapels. His performances gained him the highest applause for their singular elegance of taste and correct design, and he was deservedly ranked among the most famous artists of his time.

His engagements in some of the principal cities of Italy detained him there for several years, and his labours were repaid with honour and riches; but afterwards he was invited to different courts of Europe, and he visited Germany, England, Flanders and France; and in each country through which he travelled, every work he finished contributed to add to his reputation.—*Vas., Pilk.*

**RONSERAY** (Margaret Louisa Amelia du). This lady was born at Paris in 1730. She executed some neat and spirited etchings *after Bou-chardon* and other French painters; among which are the following: Venus rising from the Sea; the Fountain of Grenelle, in six plates; these were afterwards finished with the graver by Tilliard and St. Aubin, the Head of St. Paul, after the cartoon painted by Pierre, for the church of St. Roch at Paris; a View of the Tower of Palmerana; a Sultan and Sultana.—*Strutt.*

**RONTEBOUT** (N.). The Flemish writers are silent as to the birth, death, and instructor of this artist. He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not supply him with such a variety of scenes as suited his genius, he determined to search them out in other countries. He directed his course to Italy, through several parts of Germany and Switzerland; and, as he studied entirely after nature, he sketched every romantic scene that occurred to him in his travels; he designed most of these delicious views which are in the neighbourhood of Rome, and from those designs he generally composed his future landscapes. His pictures are incomparably painted; and having so evident an appearance of nature and truth, must

always afford pleasure to a judicious eye. His pencil is free and firm; his skies are clear and charmingly adapted; his colouring is extremely good, particularly his local colours; his figures, though perhaps not as elegant as might be wished, are yet introduced with great judgment and propriety; and, by a skilful management of the *chiaro-scuro*, his pictures have a striking effect. The paintings of this master are rarely to be met with, and afford considerable prices whenever they are to be purchased. They may readily be known by the richness and warmth of the tints in the fore-ground, by their fine perspective, by an uncommon transparency of colour, by the firmness and freedom of handling, united with delicate finishing, and by a peculiar form in many of his trees, resembling the pine or the larix. An excellent landscape painted by this master in his best style, is in the possession of Thomas Cobbe, Esq.; it represents a view of a bridge between two hills; and in perspective under the grand arch is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream, which has a fine effect. The name of Rontebout is inscribed on this picture.—*Houb., Pilk.*

**ROODSEUS** (John Albert), a Dutch portrait-painter, born at Hoorn, in Holland, in 1615, and died in 1674, aged 59. He was a disciple of Peter Lastman, and became an exceeding good painter of portraits, and was held in almost as great esteem as Vander Helst. He had a beautiful and sweet manner of colouring, and finished his pictures with neatness and spirit. The figures which he designed were always as large as life, and he particularly excelled in representing persons shooting at butts, in which subjects the attitudes and actions were natural

and becoming; and his paintings in that style are much commended and admired in Holland.—*Houb., Pilk.*

**ROOKER** (Edward), an English designer and engraver, born in London about the year 1712. He possessed an admirable talent for engraving architectural views, of which he has given an extraordinary example in his large plate of the Section of St. Paul's Cathedral, from a drawing by Wale. We have also several other views by him, among which are the following: four Views in Italy; six Views in London; and twelve Views in England.—*Strutt.*

**ROOKER** (Michael). He was the son of the preceding artist, born in London in 1743, and died in 1801, aged 58. He was instructed by his father in engraving, but was afterwards placed under the tuition of Mr. Paul Sandby, to be instructed in drawing and landscape painting. In 1772 he painted and exhibited a View of Temple Bar, which possessed considerable merit, and was much admired. For several years he was the principal scene painter to the theatre in the Haymarket. As an engraver he acquired considerable celebrity, and for many years engraved the head-pieces to the Oxford Almanacks. They were executed from his own designs, and exhibit some of the best views which have been taken of that interesting city. Mr. Rooker was one of the first Associates of the Royal Academy.—*Strutt.*

**ROORE** (Jacques de), a Flemish historical painter, born at Antwerp in 1686, and died in 1747, aged 61. He received his first instructions in the art of painting from Lewis Vanden Bosch; but afterwards he studied for two years under the direction of Vander Schoor, and at the last was placed as a disciple with Van Opstal.

He copied the works of the best masters, and made so good a proficiency, that he was appointed to copy the St. Christopher of Rubens, which was intended for the court of France; and he finished it so extremely exact, that it gave Van Opstal as much surprise as satisfaction, and he only slightly retouched it in a few places. As soon as De Roore had accomplished that work, he commenced artist, and composed every subject he painted, sometimes in the taste of Van Orlay, and sometimes in the style of Teniers; and for each picture his usual price was fifteen pounds, and often much more; so that in a few years his works were in such general esteem, that although he was very laborious, he found it impossible to answer the demands made for his performances. At Leyden, in a grand saloon, he painted the history of Achilles; and on the ceiling the apotheosis of that hero, which added considerably to his reputation. Several other historical subjects of his composition are cited with great commendation, among which are Brennus besieging the Capitol, and Antony presenting a crown to Julius Cæsar. De Roore had a good genius, and a ready invention; he composed with ease, but he wanted that elegance and taste of design which he might have acquired by seeing Rome. His colouring generally is agreeable; and his easel pictures are finished with such delicacy, that they were exceedingly coveted, especially those which he painted in his latter time, when, by observing the works of the great masters, he had learned to avoid the appearance of too much labour, and acquired greater freedom in his manner of handling.—*Houb., Pilk.*

**ROOS** (John Henry), a Dutch painter of landscapes and portraits, born at Otterburg in 1631, and died

in 1685, aged 54. At the early age of nine years he was placed under Julian Jardeyn, at Amsterdam, where he continued for seven years; but he afterwards studied with Adrian de Bie, and profited so exceedingly by the precepts and example of that master, that he soon rose to the highest eminence in his profession. His genius principally directed him to delight in painting landscapes and cattle, horses, oxen, bulls and cows, sheep, goats, and camels, which he represented with the utmost truth and accuracy, as he designed every object after nature; and he had habituated himself to such singular exactness, that, in every species of animals which he painted, the males and females were distinguishable at the first sight. His landscapes had uncommon variety in the breaking of the grounds, in the cottages and huts of shepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety and judgment, always adapting his scenes to the particular historical subject he intended to describe. For the most part he chose those kind of subjects which admitted of the largest number and the greatest variety of cattle; such as Jacob leaving Laban, and driving his flocks and herds along with him; Esau meeting Jacob, his family, and cattle; and Moses tending the cattle of Jethro. In all his pictures the cattle were correctly drawn, and pencilled in a free, masterly manner, with a touch that seems very peculiar and full of spirit. For some time he was employed at the court of the elector palatine, where his talents were deservedly respected, and nobly rewarded. But although his principal pleasure was in landscape, yet he painted portraits in an admirable style; and on that account he was invited to paint the portrait of the Elector of Mentz, which afforded

that prince so much satisfaction, that he rewarded him liberally for the performance, and presented him with a chain of gold and a medal. At several other courts in Germany he had equal success; and, beside being generously paid for his work, he had the honour to receive several chains of gold. There was one circumstance that rendered the portraits of Roos particularly agreeable, which was that he introduced in their back grounds some landscape finely conducted, so as to add force to the principal object; some scene, diversified with a pleasing distant prospect of groves and hills; some groups of cattle, charmingly disposed and designed; or some incident taken from sacred or profane history, which enlivened his pictures surprisingly. By these means he acquired a considerable fortune and a very extensive reputation. But, unhappily, he was almost in an instant deprived of that wealth, accumulated by the labour of his whole life; for an accidental fire broke out in the city of Frankfort, near the house of this artist; and, as it happened during the stillness of the night, it spread so rapidly, that the dwelling of Roos was in a short time surrounded with the flames. He might have escaped unhurt; but in the confusion, endeavouring to save a vase of porcelain that had a golden cover, he dropped it when he was nearly out of the house, and stooping down to search for the cover, he was suddenly suffocated. He left four sons, who were all painters, and proved very eminent in their profession.—*Houb., Pikk.*

ROOS (Theodore), a Flemish landscape and portrait painter, born in 1638, and died in 1698, aged 60. He was the younger brother of John Henry Roos, and learned design in the school of Adrian de Bie, but he continued only a few months under his direction, when he quitted that

master, and set up as an artist. For two years he followed his profession, but then altered his manner of life by meeting with his brother, who at that time was in high reputation. Henry gladly communicated to him every observation he had made for the improvement of his own knowledge in the art, and gave him all the instruction that seemed requisite or beneficial. From that time they for some years associated together, particularly at the court of Hesse, where they jointly finished several noble works in the landscape style, and a great number of portraits, which contributed to the honour and advantage of both. When they separated, Theodore went to the court of the elector palatine, where his paintings procured him many marks of favour; and by that prince he was appointed to paint the portraits of the duke of Orleans and the princess palatine. Those pictures he finished so much to his own honour, and the approbation of the whole court, that he not only received an ample gratuity for his work, but was presented with a gold chain, to which was affixed a rich medal, impressed with the heads of the duke and duchess of Orleans. His manner was broad, easy, and free, and his colouring was lively and strong; so that it was imagined by the ablest judges, that if he had for some time studied at Rome, to improve his taste of design, and render it equal to his colouring, none of his contemporaries would have been his superiors. But he indiscreetly appropriated too small a portion of the early part of his life to study the principles of design, or by practice to acquire correctness; and by that means he was ever after deficient in that point, although his compositions show such a strength of genius as will render his works estimable.—*Houb., Pikh.*

ROOS, called ROSA DA TI-

VOLI (Philip), a celebrated German landscape painter, born at Frankfort in 1655, and died in 1705, aged 50. He was second son of John Henry Roos, and from his infancy showed an extraordinary genius for painting. By the excellent instruction which he received from his father, his advancement in the knowledge of the art seemed surprising for his years; and it particularly recommended him to the favour of the landgrave of Hesse, who became his patron, and presented him with a sum of money to enable him to go to Rome, where he might improve his promising talents, intending to employ him in his service whenever he returned to his own country. On his first entrance into Rome, happening to pass by the arch of Titus, he saw a few young artists attentively engaged in sketching the basso-relievos; and, observing that grand monument of antiquity to have a picturesque appearance, he requested a crayon and paper from one of the students, and in half an hour produced a design, finished with incredible correctness and elegance, to the astonishment of them all. The diligence of Roos at his studies was more remarkable than that of any of his contemporaries; he laboured incessantly, devoted his whole time to his improvement, and omitted nothing that he thought might perfect him in his profession; by which unremitting practice he obtained such a readiness of hand, such freedom and command of his pencil, as have distinguished him above all other artists; and, on account of his expeditious manner of painting, as well as the liveliness of his imagination, the Bentvogel Society of Painters at Rome called him Mercurius. He studied every object after nature, the sites of his landscapes, the cattle, ruins, buildings, figures, rocks, and rivers; and to enliven his imagination, he chose to live at Tivoli,

which furnished him with a lovely variety. It was his custom to keep, in his own house, several of those animals which he particularly intended for models, and, on account of the number, and the different kinds which he always maintained there, his house was generally called Noah's Ark; however, it answered his intention effectually, for no painter ever imitated nature with greater truth. Though he had married a most beautiful woman, the daughter of Hyacintho Brandi, an eminent historical painter, and although he had been so passionately in love with her as to change even his religion to obtain her, yet neither beauty, nor her amiable qualities, could restrain him from a life of extravagance and dissipation, which rendered him continually necessitous. The ability he perceived himself possessed of, in working with such uncommon expedition, induced him to trust too much to the rapidity of his pencil, and impaired his fortune, though it happened not to injure his reputation in respect to his painting. It was customary with him to ride from Rome to Tivoli, attended by his servant, whenever his purse was exhausted; and alighting at the first tavern he saw, he sat down to paint, and in a short time finished a picture, which he sent directly by his servant to be disposed of. But by this expedient, too frequently practised, he increased the number of his pictures to such a degree, that the prices they afforded were not in any way proportioned to their value. His servant, therefore, who appears to have had much more discretion than his master on that occasion, paid him the highest prices that were offered by others, and reserved the pictures till they became more scarce, and more eagerly sought for, by which conduct he acquired a considerable fortune. Yet, though this

great master painted such a number of pictures, it is observed, as an evidence of the liveliness of his imagination, that in every one of his compositions there is a variety, either in the scenes, the buildings, the groups of cattle, or the figures; in which respect he proved himself eminently superior to the Bassans, who introduce repeatedly the same objects, and the same figures and cattle, in almost every one of their designs. As an instance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial ambassador, Count Martinetz, wagered a large sum of money with a Swedish general, that Roos would paint a picture, of a three-quarter size, while they were playing one game at cards; and in less than half an hour the picture was finished, though it consisted of a landscape, with two or three sheep and goats, and one figure. That wonderful proof of his readiness and genius was amply rewarded by the ambassador, for he bestowed on the artist one half of the sum that had been won by his dexterity. This master designed his subjects in a grand style, and his design is always correct; his colouring is bold, and full of force; his touch is remarkably free, firm, and spirited; and his scenery is elegantly agreeable. His lights and shadows are distributed with peculiar judgment, his figures and cattle are skilfully grouped, and the hair and wool of his animals have a strong look of nature, and a bold effect, by the broad manner of his pencilling. His skies, backgrounds, situations, and distances, show an elegant choice and a masterly observation, as well as execution; and in every one of his compositions we see truth and real nature. It cannot but be regretted that, with such a genius, he should so often be compelled to paint

out of necessity; and rarely to sit down to employ his pencil, except to procure an immediate supply. His expensive manner of living undoubtedly seemed to demand such a readiness of hand to support it; but in those pictures which he handled with the utmost expedition, he paid such an attention to his fame, that he took care to finish them in such a manner as to render them justly estimable. His genuine works are at this day as much admired as they have ever been, and produce very high prices; and they justify one observation, which is, that what is truly excellent will always be truly valuable. A capital picture by Rosa da Tivoli, representing a herdsman with cattle, as large as life, is at Wilton, the seat of the Earl of Pembroke. — *Descamps, Houb., Pilk.*

ROOS, (John Melchior), a German landscape painter, born at Frankfort in 1659, and died in 1731, aged 72. He was a brother of Philip Roos, and learned the art of painting from his father. His subjects were the same as those of his brother; and he supported a good reputation at the courts of Hesse, Wurtzburgh, and Brunswick, where he principally was employed, as also in his native city. But although his subjects were similar to those of Philip, yet his colouring and pencilling were extremely different: for the pencil of his brother was free, flowing, and agreeable; but Melchior laid on his colours with such a body, that he seemed as if he intended rather to model than to paint, as has been noticed in the colouring of Rembrandt. — *Houb., Pilk.*

ROOS (Joseph), a German painter and engraver, born at Vienna in 1728. He painted landscapes and cattle with considerable reputation,

and was much employed by the elector of Saxony. He was a member of the Academy of Dresden, and was afterwards made Keeper of the Imperial Academy at Vienna. His principal works are in the apartments of the castle of Schoenbrun. He executed a few etchings in a neat and spirited style, among which are the following:—A set of six prints of various animals, inscribed, *Joseph Roos, inv. et fecit, aqua forti*, 1754; ten plates of Sheep and Goats. — *Strutt.*

ROSA (Salvatore), a celebrated Italian painter of history, landscapes, battles, sea-pieces, &c., born at Naples in 1614, and died in 1673, aged 59. He derived his first knowledge of design and colouring from Francesco Francanzano, who was his kinsman; but by the death of his father, being reduced to the lowest poverty, he was constrained to provide a maintenance by sketching designs on paper, and selling them at a very mean price to any who seemed inclined to purchase them. In that wretched situation he laboured for some time, till one of his designs, and an historical picture of Hagar and Ishmael, which he painted, accidentally happened to fall into the hands of Lanfranco; and that famous artist was so affected with the sight of those performances, that he eagerly inquired after the author, expressed an eager desire to know him, and, as soon as he saw him, took him under his protection, providing for him generously. Such an unexpected and happy alteration in the circumstances of Salvatore, enabled him to be admitted into the school of Spagnoletto, and also to receive additional instruction from Daniel Falcone, a distinguished painter of battles at Naples. Under the direction of those masters he acquired more freedom of hand, and

a much greater force of colouring, and painted history, landscape, and battles, partly in the manner of Spagnoletto, and partly in the style of Falcone. Salvatore had an enlarged and comprehensive genius, a lively, fertile, and poetic imagination. He studied nature with a sagacious attention and exquisite judgment, and always chose to represent her in her utmost grandeur and magnificence; for every tree, rock, situation, or even cloud, that enters into his compositions, manifests such an elevation of thought as extorts our admiration. He composed all his subjects in a grand taste, and was singularly correct in his design; but he principally delighted in landscape, which he always enriched with elegant figures, representing some memorable incident related by the Roman, Grecian, or fabulous historians. The style in which he painted was formed by his own elevated genius; nor was he indebted to any preceding artist for any of his ideas, or for any traces of the manner which he always followed, though many subsequent masters have obtained applause by endeavouring to imitate Salvatore. In the forms of his trees, and in the breakings of his grounds, a grandeur of thought appears through all his compositions; the leafing of his trees is light, and admirably touched; the figures have attitudes and actions that are easy and natural, yet full of dignity; and his expression is excellent. Salvatore was also equally eminent for painting battles, animals, and sea or land storms; and he executed those different subjects in such a taste, and with such spirit, as make his works readily distinguished from almost all others, by the inimitable freedom of his pencil, and that fire which animates every composition of this master.

His genuine works are exceedingly rare and valuable, but many of them are in the rich and curious collections of the English nobility and gentry. A most capital picture by Salvator is at Versailles, of which the subject is Saul and the Witch of Endor; and that singular performance displays the merit of the painter in the strongest point of light. The attitude of Saul is majestic; while the expression in his countenance is a judicious mixture of anxiety of heart, and eagerness for information. It is also observed, by good judges, that there is a dignity in the character of the witch, but it is a kind of dignity very different from that of the monarch: it is enthusiasm. In the whole there is a wonderful spirit, and with that spirit a freedom of pencil that very few have equalled. —*Felbien, Tiraboschi, Vasari, Pilk.*

ROSALBA (C.), an Italian painteress, born in 1675, and died in 1757, aged 82. She was instructed in the art by Giovanni Diamantini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons. She carried these branches of the art, particularly the latter, to so unusual a pitch of perfection, that few artists could be said to have equalled her. She visited Paris, in company with Pellegrina, her brother-in-law, where she painted the royal family, the princes of the blood, and most of the nobility, and was received into the Academy, presenting at her reception, a picture of one of the Muses. The portraits of Rosalba are gracefully designed, and charmingly coloured. Her tints are blended with uncommon tenderness and delicacy, and her heads exhibit a lovely expression of truth and nature. She was constantly employed at most of



the courts of Europe, and every where left proofs of her extraordinary ability. A constant application to her art, during a long life, deprived her of her sight when she was upwards of seventy, though she lived several years afterwards.—*Vasari*.

**ROSELLI** (Cosimo), an Italian historical painter, born at Florence in 1416, and died in 1584, aged 68. He became an artist of some note in that city, by having successfully painted the portraits of Picus Mirandola, and also of several of the Florentine nobility; having likewise painted some historical designs in the convents and chapels. Afterwards he was engaged to paint three pictures in the chapel of Pope Sixtus IV. along with Sandro Boticello, Pietro Perugino, and others; and his subjects were the Drowning of Pharaoh, the Last Supper, and Christ preaching near the Sea of Tiberias; subjects which, it was said, the Pope particularly chose, who at the same time promised an honorary premium for the best performance. Roselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing the other artists in colouring and design (in which parts of his profession his skill was but indifferent), concluded he might conceal those defects by giving his pictures an uncommon brilliancy. He therefore used the purest ultramarine, and the most glaring colours, in every part of his painting, and illuminated the trees, draperies and principal objects with gold, so as to dazzle the eye at the first sight, to compensate for his want of a true and elegant taste, by the glittering richness of the general appearance; and he satisfied himself with a certainty of success. But to the great mortification and disap-

pointment of Roselli, when the Pope went to the chapel to observe the works of the different artists, those of Roselli were universally condemned and ridiculed; and by order of the Pope, the greatest part of his compositions were altered and retouched by those very painters who were his competitors.—*Vasari, Pilk.*

**ROSSO**, called **MAITRE ROUX**, an Italian historical painter, born at Florence in 1496, and died in 1541, aged 45. Rosso, without deriving any instruction from a professed artist, and by the assistance of his own genius, arrived at a considerable degree of merit in the art of painting. His first attempts showed sufficiently the greatness of his talents, but they likewise showed a want of that knowledge which he might have derived from the precepts of an able master. While he was yet young, he painted a few subjects taken from the New Testament, which were in many respects commendable; but he afterwards, by observation and experience, became as remarkable for his colouring as for any other of his accomplishments. Even in those early productions, the countenances and the attitudes of the apostles were above censure, although the draperies were rather too heavy; but he formed himself by studying the works of Michel Angelo Buonarroti, and attended so accurately to anatomy, that he wrote two treatises on that subject for the use of designers. Rosso showed great truth in his manner of designing the human body; his naked figures were peculiarly beautiful, and their attitudes were proper and expressive. The countenances of his old men were remarkably well represented in many of his works; and he had such a flow of invention that his compositions were always

properly filled, nor did any part seem destitute of a suitable ornament or decoration. The style of this master was very singular; and although he derived his greatest knowledge from the works of Buonarrotti, yet he did not make him a model for his own imitation. He had somewhat of a wildness and irregularity in his ideas and designs, and yet he had also somewhat that engaged the approbation of the connoisseur; the exceeding readiness with which he invented and designed, hindered him from studying either nature or the antique, as attentively as he ought, which occasioned that imperfection which is observable in all his works. It must, however, be acknowledged, that he had a thorough understanding of the mixture of colours, and the proper distribution of lights and shadows, so as to produce a good relief; but in other respects he followed the dictates of his own fancy more than the dictates of judgment, or the rules of his art; and was sometimes guilty of such extravagancy as was very injurious to his reputation. At Rome, in the church of St. Salviati, is a picture of the Decollation of St. John, by this master; and many of his works are at Perugia, Florence, Arezzo, and at Fontainebleau in France. The wretched condition to which he was reduced, after he had lost all his substance at Rome, when that city was pillaged, compelled him to seek the means of re-establishing his affairs, by visiting France, and he had there the good fortune to succeed. The king and the nobility showed him every mark of esteem; he was appointed superintendent of the royal buildings and paintings, with a large pension, and he lived in affluence and honour. The world was deprived of this artist by a very

singular accident. One Francesco da Pellegrino, a Florentine painter, and a most intimate friend of Rosso, having paid him a visit, and Rosso being soon after robbed of a great sum of money, he suspected, accused, and prosecuted his friend, who was put to the torture, and endured it with such fortitude of mind, that he was declared innocent. Pellegrino, as soon as he was released, published a just and severe state of his case, and appealed for justice; but as Rosso had nothing to plead in his justification, and perceived that he must be for ever branded with infamy, he immediately swallowed poison, and died universally detested. His principal work is in the gallery at Fontainebleau, representing the history of Alexander, in twenty-four pieces.—*De Piles, Pile.*

ROTA (Martino), an Italian engraver, born at Sebenico in Dalmatia, about the year 1540. By whom he was instructed in engraving, is not ascertained, but he proved himself an artist of great ability. His design of the figure is unusually correct, and his extremities are marked with precision. His plates are executed entirely with the graver, and though they are not very highly finished, they are wrought in a neat clear style. His print representing the Last Judgment, after Michel Angelo Buonarrotti, is justly considered as his masterpiece; whether we consider the neatness of the execution, or the exactness with which he has preserved the correct drawing of the painter, on a scale so different from the original. This fine print, which is inscribed *Martinus Rota*, 1569, has been very closely copied by *Leonard Gaultier*, though it may easily be distinguished from the original, not only by its inferiority, but by observing that the

face of the portrait of M. Angelo, which is represented in a small oval at the top, is in the original turned towards the right shoulder. He engraved some plates from his own designs, and from the principal Italian painters.—*Strutt.*

ROTARI (Pietro), an eminent Italian historical painter, born at Verona in 1707, and was living in great reputation in 1757. He was descended of a noble family, and was at first taught design only as an accomplishment; but as he advanced in years he grew so passionately fond of the profession, that he became the disciple of Antonio Balestra, who, observing the pregnancy of his genius, took unusual care to instruct him, and foretold that excellence to which he afterwards arrived. At the age of eighteen he went to Venice, and continued there for two years, studying after the works of Titian and Paolo Veronese; but for his farther improvement he travelled to Rome, and spent four years in continual application to copy the antiques, and other curiosities of art in that city, under the direction of Francesco Trevisani; and afterwards visited Naples, merely out of a desire to converse with Solimena, with whom he resided for three years, with equal satisfaction and advantage. By that course of study, he gained an elegant taste for composition and design, and a singular degree of correctness in his drawing, with a style of colouring that was exceedingly beautiful; so that when he returned to his native city, he appeared so completely accomplished that his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe who visited Verona. For some time he declined employment, but at last he found it impossible to resist the importunate

solicitations of many of the princes and ecclesiastics of Italy, who were eager to have their churches and palaces adorned by his pencil. He therefore undertook and executed several grand designs, in different cities of Italy; and having finished those works with extraordinary applause, he visited most of the courts of Germany, and at every place his reputation procured him a generous reception. But he was more particularly honoured at Dresden and Vienna, where he painted the portraits of the Electoral and Imperial family; and, by the emperor's order, the portrait of Rotari was placed in the Florentine gallery, among the most famous artists. While he continued at Vienna, Count Bestuchef, grand chancellor of Russia, invited Rotari so earnestly to go to the court of Petersburg, that at last he determined to undertake the journey. In the year 1756 he arrived at Petersburg, and painted the portraits of the Czarina, of Peter, at that time grand duke of Russia, and his consort Sophia Augusta; and for the empress he finished several historical pictures from sacred and profane history, which were esteemed to be excellent performances. One in particular is very highly commended, of which the subject is the Continnence of Scipio; it is composed with great judgment and taste, is full of elegance and truth in the expression, and exceedingly beautiful in the colouring.—*Pilk.*

ROTHENHAMER (John), a celebrated German historical painter, born at Munich in 1564, and died in 1606, aged 42. He was taught the rudiments of the art by one Donower, an indifferent artist, whose insufficiency appeared so evident to Rothenhamer, when his knowledge in the art was more advanced, that he determined no

longer to misspend his time with such an instructor, but to seek for real improvement at Rome. When he first offered his works to the public, he painted historical subjects on copper, of a small size, very delicately penciled, and agreeably coloured; but soon after he finished a picture of very large dimensions, representing the Saints in Glory, which added greatly to his reputation, as it showed a good invention, good colouring, considerable elegance in the airs of his heads, and a variety in the draperies. And it appeared very extraordinary to the judicious of that time to see him adapt his pencil so happily to compositions of such different sizes, and change his manner with so good an execution. From Rome he went to improve himself at Venice, particularly in colouring, and fixed on Tintoretto as his model, whom he always endeavoured to imitate, not only in his colouring, but in his taste of design, and the manner of his disposing the figures. He painted both in fresco and in oil, but was much more pleased by being employed in the former than in the latter, because it afforded him the opportunity of painting in large, for which he had a prevalent inclination, though his small paintings on copper were generally in greater esteem, and even in his life-time were sold for a very high price. On his quitting Italy he settled at Augsburg, where are still to be seen a number of his works; and although he had spent a great many years at Rome and Venice, by which he had learned to design with more elegance, and with a nearer approach to the graceful than most of his countrymen who were his contemporaries, yet he could never totally divest himself of the German taste. It is easy to perceive that he was fond of designing naked figures,

and in some of them he was very successful. He had a ready invention, and his design was tolerably correct: his attitudes were usually genteel, his tone of colouring was agreeable, and his pictures were well finished; but he showed his greatest excellence in his small-sized paintings, in which he had the good-fortune to be assisted by two celebrated artists, Paul Bril and the Velvet Brueghel, who frequently painted the landscapes and back-grounds of his historical compositions. The Emperor Rodolph II. was a great benefactor to Rothenhamer, and for that monarch he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a very high reputation for that performance. However, the indiscretion of this master was at least equal to his merit; for, notwithstanding the large sums of money acquired by him, he contrived to be perpetually necessitous, by his profusion and extravagance, and died so extremely poor, as to be buried at the expense of his friends.—*Moreri, Pilk.*

ROULLET (John Louis), a French engraver, born at Arles, in Provence, in 1645. He was first instructed in the art of engraving by John Lenfant; but he afterwards became a pupil of Francis Poilly, and was the ablest of his scholars. On leaving that master he went to Italy, where he passed ten years, and acquired a purity and correctness of drawing which enabled him to engrave with success after the great masters of the Italian school. His print of the Marys with the Dead Christ, after the celebrated picture of Annibale Caracci, formerly in the Orleans collection, in the possession of the late Earl of Carlisle, is one of the most admirable productions of the art, for the firm and correct drawing, the beauty of the graver, and the fidelity with

which he has preserved the fine expression of the original picture.—*Strutt.*

**ROUSSEAU** (James), a French landscape and perspective painter, born at Paris in 1626. After being instructed in the art of design in his native city, he went to Rome, where he applied himself to the study of perspective and landscape, and designed the most remarkable views in the vicinity of that city. On his return to Paris he met with the most favourable reception. He was employed by Louis XIV. in ornamenting the chateaux of Marly and St. Germain-en-Laye, and was made a member of the Academy at Paris. He was in the height of his reputation at the time of the revocation of the edict of Nantes, when, on account of his being a protestant, he was obliged to leave France, and his name was erased from the lists of the academicians. He retired into Holland, when he was invited to England by the Duke of Montague, and was employed, in conjunction with Charles la Fosse and John Baptiste Monnoyer, in ornamenting his mansion of Montague House. He was afterwards employed in painting several landscapes and perspective views for the palace of Hampton Court.—*Strutt.*

**ROUBILLIAC** (Francis), a Swiss sculptor and statuary, born at Berne in 1703, and died in 1762, aged 59. He visited England when young, and was much employed by the nobility and gentry. Roubilliac executed several beautiful monuments in Westminster Abbey.—*Walpole.*

**ROVEZZANO** (Benedetto da), a celebrated Italian sculptor, who came into England during the reign of Henry VIII. Cardinal Wolsey, in 1524 (says lord Herbert) began a monument for himself at Windsor, erecting a small chapel adjoining to

St. George's church, which was to contain his tomb; the design was so glorious that it far exceeded that of Henry VII. One Benedetto, a statuary of Florence, took it in hand, and continued it till 1529, receiving for so much as was already done 4250 ducats. The cardinal (adds the historian), when this was finished, did purpose to make a tomb for Henry, but on his fall, the king made use of so much as he found fit, and called it his. After the death of Wolsey, Henry took Benedetto into his own service, and employed him on the same tomb, which his majesty had now adopted for himself. He likewise executed several works of marble and bronze for Henry, and got an ample fortune, with which he returned to his native country; but his eyes having suffered by working in the foundry, he grew blind in 1550, and died soon after.

**ROZEE** (Mademoiselle) a celebrated historical and landscape painter, born at Leyden, in 1632, and died in 1682, aged 50. She proved the most extraordinary artist that, perhaps, ever appeared. Houbraken says he cannot tell how she managed her work, nor with what instruments, but that she painted on the rough side of the pannel, in such tints, and in such a manner, that, at a competent distance, the picture had all the effect of the neatest pencil and the highest finishing. Yet other writers affirm, that she neither used oil nor water colours in her astonishing performances; and only worked on the rough side of the pannel, with a preparation of silk floss, selected with inexpressible care, and deposited in different boxes, according to different degrees of the bright and dark tints, out of which she applied whatever colour was requisite for her work; and blended, softened, and united the

tints with such inconceivable art and judgment, that she imitated the warmth of flesh with as great a glow of life as could be produced by the most exquisite pencil in oil; nor could the nicest eye discern, at a proper distance, whether the whole was not the work of the pencil, till it was more nearly examined. But by whatever art her pictures were wrought, they were truly beautiful, and like nature. Her portraits had as striking a likeness as possible, and every object was a just imitation of her model, whether her subject was portrait, architecture, landscape, or flowers; and as her manner of working could not well be accounted for, she was distinguished by the name of the Sorceress, as if her work had been the effect of magic. One landscape of her painting, according to Houbraken, was sold for five hundred florins; the subject of the design was only the trunk of an old tree covered with moss, and a large spider finishing its web among the leaves and branches; but every part appeared with so great a degree of force, so relieved, so true, and so natural, that it was always beheld with astonishment. One of her principal performances is in the cabinet of paintings at Florence, for which she received a very large gratuity, and it is considered as a very singular curiosity in that celebrated collection.—*Houb., Pilk.*

**RUBENS** (Sir Peter Paul), a celebrated Flemish historical and landscape painter, born at Antwerp in 1577, and died in 1640, aged 63. He was descended from a respectable family, and from his infancy discovered a lively and prompt genius, and was therefore educated with great care in every branch of polite literature, when his family returned to Antwerp, after the troubles; and as he showed a particular inclina-

tion to design, he was at first instructed by Tobias Verhaecht, a painter of architecture and landscape. Afterwards he studied under the direction of Adam Van Oort, but he soon perceived that the abilities of Van Oort were insufficient to answer his elevated ideas; and besides, his temper, which for the most part was surly and morose, was disgusting to Rubens, whose natural disposition was modest and amiable. Those circumstances induced him to place himself as a disciple with Octavio Van Veen, a painter of singular merit, more generally known by the name of Otho Venius, who was not only thoroughly skilled in the true principles of the art, but was also eminent for his learning and other accomplishments. Between that master and his disciple there appeared an uncommon similarity of tempers, inclinations, and studies, which animated Rubens with a more ardent love to the art, and induced him to pursue it as a profession. He gave up to it his whole thought and application, observing and imitating his master with such discernment and readiness of execution, that in a short time he became his equal. Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the archduke Albert, governor of the Netherlands, conceived so high an opinion of Rubens, from the accounts he had received of his superior talents, that he engaged him in his service, employed him to paint several fine designs for his own palace, and recommended him in the most honourable manner to the duke of Mantua, in whose court he might have access constantly to an admirable collection of paintings and antique statues, and have an opportunity of improving himself by studying as well as copying the

former, and designing after the latter. On his arrival at Mantua he was received with a degree of distinction worthy of his merit; and while he continued there, he added considerably to his knowledge, though he attached himself in a more particular manner to the style of colouring peculiar to the Venetian school. From Mantua he visited Rome, Venice, and other cities of Italy, and studied the works of the greatest painters, from the time of Raffaele to his own, and accomplished himself in colouring, by the accurate observations he made on the style of Titian and Paolo Veronese. However, he neglected to refine his taste as much as he ought by the antique, though most of the memorable artists in painting had sublimed their own ideas of grace, expression, elegant simplicity, beautiful proportion, and nature, principally by their making those antiques their perpetual studies and models. In a few years the fame of this master flew through every part of Europe, nor were the works of any painter more universally admired or coveted. His distinguished powers in the art procured him employment for the ornaments of churches, convents, palaces of the principal crowned heads, and the houses of the nobility and gentry of all nations; whilst his learning, his politeness of manners, and amiable accomplishments of mind, introduced him to the particular affection of the kings of England, Spain, and other monarchs, by each of whom he was caressed, honoured, and splendidly rewarded. He was even employed in a ministerial capacity by the king of Spain, to make overtures from that court to the court of London; and although the rank of Rubens would not permit king Charles I. to receive him in a public character, yet he showed him all possible marks of

respect, on account of his excellence in his profession; and having engaged him to adorn some of the apartments at Whitehall, he conferred on him the honour of knighthood, as a public acknowledgment of his merit. That transaction has been misrepresented by some French writers, who, through an excess of ignorance and effrontery, have absurdly affirmed that Rubens was knighted by the king, sitting on his throne in full parliament. The knowledge of Rubens in classical and polite literature qualified him to excel in allegorical and emblematical compositions; and the public may sufficiently judge of his genius in that manner of designing, by his paintings in the Luxemburg Gallery, which describe the life of Mary de Medicis; and which are too well known to require a particular description, the prints after those celebrated designs being in the hands of most of the lovers of the art. His style of colouring is lively, glowing, and natural; his expression noble and just; and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finished in such a manner as to produce a pleasing and a striking effect. He is by all allowed to have carried the art of colouring to its highest pitch; for he so thoroughly understood the true principles of the chiaro-scuro, and so judiciously and happily managed it, that he gave the utmost roundness, relief, and harmony, to each particular figure, and to the whole together; and his groups were disposed with such accurate skill, as to attract, and indeed generally to compel, the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth

of real life. The greatest excellence of Rubens appeared in his grand compositions; for, as they were to be seen at a distance, he laid on a proper body of colours, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their lustre by breaking or torturing them, but touched them only in such a manner as to give them a lasting force, beauty, and harmony. As the demand for his works from all parts of Europe was incredibly great, he instructed a number of young men of talent, as his disciples, who assisted him in the execution of his designs. He sketched in small what they were to paint in large; and afterwards he inspected the whole, pointed out to them their imperfections, directed them in the management of their colours, and, by his own free, spirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. However, although that method of expediting grand undertakings might soon enrich such a master as Rubens, yet it was more for his immediate profit, than any great addition to his fame; because many of those works, combinedly painted by his disciples and himself, are inferior in several respects to others which are entirely of his own pencil; although some of those disciples became afterwards exceedingly famous, as Vandyk and Snyders. He also painted landscapes admirably, in a style scarcely inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. But, notwithstanding his extraordinary talent for painting landscapes and animals, yet, where those subjects were to be introduced into his compositions, he rarely painted them with his own hand; but employed Wildens and Van

Uden for the former, and Snyders for the latter, who finished them from the designs of Rubens. Undoubtedly that great artist possessed many excellencies and accomplishments in his art; it is however generally allowed that he wanted correctness in his drawing and design, his figures being frequently too short and too heavy, and the limbs in some parts very unexact in the outline. And although he had spent several years in Italy, where he studied the antiques with so critical an observation as not only to perceive and understand their beauties, but even to write a dissertation on their perfections, and the proper use an artist ought to make of them, yet his imagination was so prepossessed with that nature with which from his youth he had been conversant in his own country perpetually, that he could never wholly divest himself of his national taste, though, to consider him upon the whole, he was one of the greatest painters. It is the observation of Algarotti that he was more moderate in his movements than Tintoretto, and more soft in his *chiaro-scuro* than Caravaggio; but not so rich in his compositions, or so light in his touches, as Paolo Veronese; and in his carnations always less true than Titian, and less delicate than Vandyk. Yet he contrived to give his colours the utmost transparency, and no less harmony, notwithstanding the extraordinary deepness of them; and he had a strength and grandeur of style, peculiarly and entirely his own. It would require a volume to recite and describe the prodigious number of pictures painted by this truly famous artist; every part of Europe possessing some of the productions of his pencil. Many of them are in the elegant collections of the nobility and gentry of Great Britain and



Ireland; and so many prints have been engraved after his designs, that a particular description of any of them seems to be the less necessary as they are so universally known—*Sand., De Piles, Walpole, Pilk.*

RUGENDAS (George Philip), a German painter of history and battles, born at Augsburg in 1666, and died in 1743, aged 76. He was a disciple of Isaac Fisher, a painter of history, with whom he continued five years; and that master, who loved him for his discretion as well as his diligence, took pains to improve him, by procuring for him some original paintings of Bourgognone, and other eminent painters of battles, that he might study and copy them. By some unaccountable weakness in his right hand he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. However, after some years, a bone, which from his infancy had disabled his right hand, discharged itself without any assistance of art, and he gradually regained the perfect use of it, so as to work with both hands with an equal degree of ease. He had gained a considerable share of knowledge in design and colouring, under the direction of Fisher; but his principal improvement was derived from the instructions of Molinaer or Milinaro, a history-painter at Venice, whose compositions were in high esteem; and he also added to his skill by visiting Rome, and studying the works of those great masters whose style suited the turn of his own genius. When he had finished his studies in Italy, he returned to his native city Augsburg, where he found sufficient employment; but as that city happened to be besieged in a short time after, Rugendas had an

opportunity (though probably not a very desirable one) of designing attacks, repulses, and engagements, around his own dwelling; and he very frequently ventured abroad to observe the encampments and skirmishes of the armies, from which he composed his subjects with great truth, and remarkable exactness. From the year 1719 to 1735, he worked in mezzotinto, having an expectation of making a large fortune for his family by his prints; and for several years it succeeded to his wish; but at last he found it necessary to resume the pencil; and although he was diffident of his own ability to paint, after a discontinuance of sixteen years, yet, to his surprise, he found himself as expert as ever. This master deserves to be ranked among the good painters of battles; he was correct in his design; he disposed his subjects with judgment, and, by the aerial perspective, threw off his distances in a very natural manner. His colouring in some of his performances is very commendable, he executed his work with great freedom and ease; and although he had a lively and fruitful imagination, he always confined himself to represent only such objects, expressions, actions, or attitudes, as he had observed in nature. Whenever he talked of his own works, he used to remark, that his first performances pleased by their colouring and the freedom of his pencil, though the design was but indifferent; but his second manner had more of nature, but was less agreeably coloured; but, in his third and best manner, he attended to the expression, disposition, spirited action, and attitudes, and also to set his designs off with a suitable colouring. Those pictures which are painted in his best style, were finished from the year 1709 to 1716.—*Pilk.*

**RUISCH** (Rachel), a Dutch paintress of flowers and fruit, born at Amsterdam in 1664, and died in 1750, aged 86. She was the daughter of Frederick Ruisch, the celebrated professor of anatomy. At a very early age, without the instruction of a master, or any other assistance that of copying the prints that accidentally fell in her way, she had given such convincing proofs of an extraordinary disposition to the art, that her father procured her the lessons of William Van Aelst, an eminent flower painter. She not only surpassed her instructor, but it may very reasonably be questioned whether she has not excelled every other artist in the department which she adopted, not excepting even the admirable productions of John Van Huysum. Without partaking of the enthusiasm of Descamps, who unequivocally asserts, that "in her pictures of flowers and fruits she surpassed nature herself," it may very justly be said, that she has represented those subjects in so admirable a manner as to produce perfect illusion, which is rendered more exquisite by the selection of her subjects, and her tasteful and picturesque manner of grouping them.—*Houbraken*.

**RUNCIMAN** (Alexander), a Scotch historical and portrait painter, born at Edinburgh in 1736, and died in 1785, aged 49. His father was an architect, who probably taught him some of the principles of his art. Fuseli says "he served an apprenticeship to a coach painter, and "acquired a practice of brush, a facility of penciling, and much mechanic knowledge of colour, before he had attained any correct notions of design." The Scotch account, on the other hand, says he was placed as an apprentice to John and Robert Norries, the former of whom was a celebrated landscape painter, (nowhere

upon record, however,) and under his instructions Runciman made rapid improvement in the art. From 1755 he painted landscapes on his own account, and in 1760 attempted historical works. About 1766, he accompanied, or soon followed, his younger brother John, who had excited much livelier expectations of his abilities as an artist, to Rome, where John, who was of a delicate and consumptive habit, soon fell a victim to the climate, and his obstinate exertions in art. Alexander continued his studies under the patronage and with the support of Sir James Clerk, a Scottish baronet, and gave a specimen of his abilities before his departure, in a picture of considerable size, representing Ulysses surprising Nausica at play with her maids: it exhibited, with the defects and manner of Giulio Romano, in style, design, and expression, a tone, a juice, and breadth of colour resembling Tintoretto. On his return to Scotland in 1771, Runciman was employed by his patron to decorate the hall at Pennicuik with a series of subjects from Ossian. In the course of some years he was made master of a public institution for promoting design. Runciman's best performance is Sigismunda weeping over the heart of Tancred.—*Gen. Biog. Dict., Edwards*.

**RUPERT** (Prince). As the discovery of mezzotinto has been ascribed to this Prince, it may not be amiss to relate Vertue's account of this transaction, as he received it from Mr. Killigrew of Somerset-house, for it happened in the prince's retirement at Brussels, after the death of his uncle, the unfortunate Charles the First. "Going out one morning, he observed the sentinel at some distance from his post, very busy doing something to his piece. The prince

asked what he was about. He replied the dew that had fallen in the night' had made his fusil rusty, and that he was scraping and cleaning it. The prince looking at it was struck with something like a figure eaten in the barrel, with innumerable little holes closed together, like frize-work on gold and silver, part of which the soldier had scraped away. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp with projecting points, which effectually produced the black grounds; those being scraped away and diminished at pleasure, left the gradations of light." Some have thought that the prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making use of a method at all like that practised for mezzotintos. Prince Rupert only executed two prints in mezzotinto, the one a Saracen's head, with that prince's mark, R. p. f.; the other a man with a spear, and a woman's head looking down in an oval, no name to it. There were likewise a few landscapes said to have been executed by him.—*Walpole*.

**RUYSDAEL** (Jacob), a Flemish landscape painter, born at Haerlem in 1636, and died in 1681, aged 45. Though the artist is not mentioned by whom Ruysdael was instructed in the art of painting, yet it is affirmed, that at the age of twelve some of his productions surprised the

best painters to whom they were shown. It is most certain that a strict intimacy subsisted between him and Berchem; and it is thought that Ruysdael was animated with that spirit which we see in all his compositions, by his connection with that admirable master; for it afforded him an access at all times to the house of Berchem, where he had a constant opportunity to observe his manner of handling, designing, and colouring; and by that means to form a style peculiar to himself, in which he was accounted little inferior to the other. However, nature was his principal instructor, as well as his guide; for he studied her incessantly. The scenes, trees, skies, waters, and grounds, of which his subjects were composed, were all taken from nature, and sketched upon the spot, just as they allured his eye, or delighted his imagination. Some writers affirm that both Ruysdael and Berchem improved their taste in Italy, by that beautiful variety of scenery which is perpetually to be observed in the environs of Rome; but other authors as positively assert that neither of these masters were ever in Italy. Yet whoever attentively considers many of the compositions of Berchem cannot but be almost convinced that he must have travelled out of his own country to collect such ideas of grand and elegant nature as are furnished in his works; though perhaps by the ideas of Ruysdael, observable in most of his designs, one could as readily believe that he had never travelled far from his native soil. No painter could possibly possess a greater share of public esteem or admiration than Ruysdael; nor has the reputation of that artist been impaired even to this day. The grounds of his landscapes are agreeably broken, his skies are clear, his trees are delicately handled,

every leaf is touched distinctly, and with a great deal of spirit, and every part has the look of true nature. He shows that he perfectly understood the principles of the *chiaroscuro*, and also of perspective; for his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and the imagination are equally delighted. His works are distinguished by a natural and pleasing tone of colour; by a free, light, firm, and spirited pencil; and also by a very agreeable choice of situations. His general subjects were views of the banks of rivers; hilly ground, with natural cascades; a country interspersed with cottages and huts; solemn scenes of woods and groves, with roads through them, and water mills; but he rarely painted any subject without a river, brook, or pool of water, which he expressed with all possible truth and transparency. He likewise particularly excelled in representing torrents and impetuous falls of water, in which subjects the foam on one part, and the pellucid appearance of the water in another, were described with force and grandeur, and afforded a true image of beautiful nature. As he could not design figures with any degree of elegance, he was frequently assisted in that respect by Ostade, by Adrian Vander Velde, and often by Wou-  
vermans, which adds considerably to the value of his pictures. Most of the collections in England and Ireland are adorned with some of the works of this master; and in the Palazzo Ricardi, as well as in the cabinet of the grand duke of Florence, are preserved some excellent landscapes of his hand.—*Houb., Pilk.*

RUYSDAEL (Solomon), a Flemish landscape painter, born at Ant-

werp in 1616, and died in 1670, aged 54. He was the elder brother of Jacob Ruysdael. He also was a painter of landscapes, but in every respect appeared far inferior to Jacob; for the best commendation given him by the writers on this subject, is, that he was a cold imitator of Schoeft and Van Goyen. And although his pictures have somewhat that is plausible, sufficient to engage the attention of those who are prejudiced in favour of the name of Ruysdael, yet, to persons of true judgment and taste, they are in no great estimation; and the eye is disgusted with too predominant a tint of yellow, which is diffused through the whole. He rendered himself, however, considerable, by having discovered the art of imitating variegated marbles with surprising exactness; and he gave to his compositions an appearance so curiously similar to the real marble, that it was scarce possible to discern any difference, either in the weight, the colour, or the lustre of the polish.—*Houb., Pilk.*

RUYTER (N. de), a Flemish engraver, who flourished about the year 1688. He appears to have imitated the style of Paul Pontius, but without much success. Among others, he executed a plate representing Diana reposing after the chase, *after Gerard Valck.*—*Strutt.*

RYCKAERT (Martin), a Flemish landscape painter, born at Antwerp in 1591, and died in 1636, aged 45. He was a disciple of Tobias Verhaecht; but having frequent opportunities of seeing the paintings of some very famous Italian masters in the collections at Antwerp, to which he had access, and comparing the style of those masters with that of his own countrymen, it inspired him with a com-

mendable ambition to visit Rome for his farther instruction and improvement. He spent several years in Italy, and employed himself in designing the most elegant objects which offered themselves to his observation: in sketching the beautiful scenes, ruins, and edifices, that any where occurred to him. At his return to his native city, he painted his pictures from those designs which he had studied after nature, and gained extraordinary applause, as well for the elegance of his choice as for the goodness of the execution. As he was particularly curious in taking the views of fortified towns, that showed any uncommon appearance of grandeur, in order to introduce them in his own compositions, he very unthinkingly endangered his life, by drawing the view of the castle of Namur, which he intended as an ornament to one of his landscapes; for while his whole attention was engrossed by the sketch of that grand fortress, he was suddenly seized by the soldiers, and hurried to the governor, and would have infallibly been put to death, if the governor had not been, with the utmost difficulty, prevailed on to pardon him, by the strongest attestations of his innocent intention, his probity, and his eminence in his profession. He was extremely esteemed by Vandyk, and by all persons of distinction in his own country: his works are very rarely to be purchased, and are exceedingly prized by those who possess them.—*Houb., Pilk.*

RYCKAERT (David), a Flemish painter of landscapes, witches, devils, &c., born at Antwerp about 1645. He learned the art of painting from his father, whose name also was David. He principally studied and painted after nature, and his first subjects were landscapes, in which

he introduced the huts and cottages of shepherds and farmers, which he expressed with abundance of truth, and disposed his figures and every other object with great judgment. But he sometimes undertook to imitate the style of Brouwer, Teniers, and Ostade; and the value that was set on his first performances in that style was a sufficient inducement to him to persevere. He continued therefore to paint conversations, but he succeeded best in subjects that were bright, as he had a peculiar art of managing his lights in an unusual manner, which had an extraordinary effect; and for that reason he was fond of representing figures by the light of a candle or flambeau. At first he painted and designed subjects that were agreeable and entertaining; but in his fiftieth year, he altered his style of design, and grew fond of representing imaginary and whimsical forms, with a fruitful wildness of fancy, such as apparitions, nocturnal assemblies of witches and devils, temptations of St. Anthony, and such like, in the manner of the Hellish Brueghel; and in some of his designs he represents the devils flying away from the cross. And although such subjects are but disagreeable, yet by the spirit of his touch, his pencilling and colouring, and by the liveliness of his imagination, he has given to his figures such variety and humorous expression, that they had many admirers, and were very eagerly purchased by the archduke Leopold, and several other princes. It is observed of this master, that his first works were not so well coloured as those of his latter time; his first were rather too grey, but afterwards his pictures had remarkable warmth. The heads of his figures are painted with great art and precision; but he was negligent of the extremities.—*Houb., Pilk.*

**RYLAND** (William Wynne), a celebrated English engraver, born in London in 1732. He was a pupil of Simon Francis Ravenet, who was at that time established in England. On leaving that master he went to Paris, where he studied design for some time under Francis Boucher, and received the instruction of J. P. le Bas in engraving. After a residence of five years in Paris, where he engraved several plates, he returned to England, and was soon afterwards appointed engraver to the king. He engraved two whole-lengths of his Majesty, after Ramsay, and a portrait of the queen, after Coates. In the latter part of his life he applied himself to engraving in the chalk manner, principally from the pictures of Angelica Kauffman, which style he is said to have first introduced into England, and which he afterwards greatly improved. — *Strutt*.

**RYSBRAECK**, or **RYSBRECHTS** (Peter), a Flemish landscape painter, born at Antwerp about 1657. He was a disciple of Francesco Millé, under whom he very soon imbibed a fondness for the works of Poussin, which he ever afterwards retained. He studied him incessantly, and at last so successfully imitated that eminent artist, that several of the pictures of Rysbraeck were sold for the paintings of Gaspar. He lived in great esteem at Paris, and was much solicited to continue in that city; but he returned to his native city, and there followed his profession with credit and with advantage. Sometimes he painted in the manner of Poussin, and sometimes in the style of his master Francesco Millé; but, in all his compositions he is a constant imitator of those two eminent artists, though at the same time he took care to study and to imitate nature. His

manner of painting was expeditious with a free and firm pencil, and a good tone of colour; his figures and his trees are well designed, and he finished his pictures with a great deal of spirit. However, it must be confessed, that either through a want of genius or invention, or by painting such a number of pictures as he did, his landscapes have not that pleasing variety which might be expected, though in other respects they have considerable merit. The works of this master ought not to be confounded with those painted by another person of the same name, who lived at Brussels, whose landscapes are very indifferent, and in no degree of esteem. — *Pilk*.

**RYSBRACH** (Michael), a celebrated Flemish sculptor, born at Antwerp in 1700, and died in 1770, aged 70. He visited England in 1720, and began by modelling small figures in clay to show his skill. The earl of Northampton sat to him for his bust, in which the artist succeeded so well, that he began to be employed on large works, particularly monuments. For some time he was engaged by Gibbs, who was sensible of the young artist's merit, but turned it to his own account, contracting for the figures with the persons who bespoke the tombs, and gaining the chief benefit from the execution. Thus Gibbs received 100*l.* a-piece from Lord Oxford for the statues on Prior's monument, yet paid Rysbrach 35*l.* each. The statuary, though no vain man, felt his own merit, and shook off his dependence on the architect, as he became more known and more admired. Business crowded upon him, and for many years all great works were committed to him; and his deep knowledge of his art and singular industry, gave general satisfaction. His models were thoroughly studied, and ably

executed; and as a sculptor capable of furnishing statues was now found, our taste in monuments improved, which till Rysbrach's time had depended more on masonry and marble than statuary. The abilities of Rysbrach taught the age to depend on statuary for its best ornaments, and though he was too fond of pyramids for back grounds, yet his figures were well disposed, simple, and great. Besides a number of others Rysbrach executed the monument of Sir Isaac Newton and the Duke of Marlborough at Blenheim, and the equestrian statue in bronze of king William III. at Bristol in 1738, for which he received 1800*l*. Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l*. for his trouble. Rysbrach made also a great many busts, and most of them with striking likenesses, as of Mr. Pope, Gibbs, Sir Robert Walpole, the Duke and Duchess of Argyll, the Duchess of Marlborough, Lord Bolingbroke, Woolton, Ben Jonson, Butler, Milton, Cromwell, and himself; the statues of King George I. and of King George II. at the Royal Exchange, the heads in the hermitage at Richmond, and those the English worthies in the Elysian fields at Stowe. This enjoyment of deserved fame was at length interrupted by the appearance of Scheemaker's Shakspeare, in Westminster-abbey, which besides merit, had the additional recommendation of Kent's fashionable name. It hurt the popularity of Rysbrach, who though certainly not obscured, found his business materially decline, as it was affected considerably afterward by the competition of Roubilliac. Piqued at Scheemaker's success, Rysbrach produced his three statues of Palladio, Inigo Jones, and Flamingo,

and at last his chef d'œuvre, his Hercules, a favourable specimen of his skill, knowledge, and judgment. This athletic statue, for which he borrowed the head of the Farnesian god, was compiled from various parts and limbs of seven or eight of the strongest and best made men in London, the sculptor selecting the parts which were the most truly formed in each. The arms were Broughton's; the breast a celebrated coachman, a bruiser; and the legs were those of Ellis the painter. It was purchased by Mr. Hoare, and is the principal ornament of the noble temple at Stourhead, that beautiful assemblage of art, taste, and landscapes.

RYX (Nicholas), a Flemish landscape painter, born at Bruges about 1637. He learned the art of painting in his native city; and as soon as he had qualified himself to appear with credit in his profession, he undertook a voyage up the Mediterranean, and travelled through many of the eastern countries, observing exactly the habits of the different nations through which he journeyed, and particularly attended to the manner of travelling peculiar to the caravans. He spent some years in Palestine, and in that country sketched after nature the agreeable and romantic views of memorable places, which he intended for the subjects of his future landscapes; and when he returned to Bruges, his compositions were much coveted, as they represented the prospects of Jerusalem, and the neighbouring country, which were enriched with a number of figures, horses, and camels, touched with spirit, and finished with great freedom. His taste of design was much in the manner of Vander Cable, but he was generally more clear.—*Houb., Pilk.*

## S.

**SACCHI** (Andrea), a celebrated Italian historical painter, born at Rome in 1594, and died in 1668, aged 74. He was a disciple of Francesco Albano, with whom he spent several years in such close application, that at last he was accounted superior to his master in his taste of design, and in the correctness of his drawing. He devoted a great part of his time to the study of the antiques; he designed after them industriously, and also added to his improvement, by making himself thoroughly acquainted with the works of Raffaello, and the most illustrious artists who preceded him. By that method of conducting his studies, and by having an accurate judgment and taste to discern the excellencies of the great masters, he formed his own peculiar manner, which had no resemblance to any of them; and that manner he never altered. He distinguished himself in a very eminent degree by his painting in fresco, and was accounted to have no superior in that manner of working. A strong emulation, however, subsisted between him and Pietro da Cortona, as they were contemporary artists, as both of them were men of genius and extraordinary abilities, and as both were equally ambitious of immortalising themselves by their works, and it is highly probable, that by such a contest for fame and honour, each of them arrived at a higher degree of perfection in that [kind of painting than either of them might have done without such a competition. The ideas of Sacchi were grand and elevated, and he gave to his figures a beautiful and fine ex-

pression. The choice of his draperies is judicious, the disposition of them is delicate, and they show an union of elegance and simplicity rarely to be met with in other painters. His works are finished with uncommon care and exactness, and they have such intrinsic merit in respect of taste, composition, correctness, elevation of thought, colouring, and expression, as will secure the admiration and applause of the judicious, and always render them truly valuable. Some of the works of this master are in the principal churches at Rome, and particularly in the church of St. Peter is a picture of St. Augustin; likewise in the church of St. Joseph, an altarpiece, representing the Angel appearing to Joseph. But in the Palazzo Barberini are several compositions of Sacchi, which are exceedingly capital, especially an allegorical picture, representing Divine Wisdom; and it cannot be too highly praised, for the invention, the grandeur of design, the delicacy of the expression, or the sweetness of the colouring. He was a perfect master of perspective, and executed some very grand compositions, with a multitude of figures and elegant architecture, in true and beautiful perspective, at Rome, which procured him as much honour as any of his other performances. The subject of one of those paintings, was a description of the military sports of the Roman youth on horseback, which was exhibited with extraordinary magnificence, by order of the pope.—*Felibien, D'Argenville, Pilk.*

**SACHTLEVEN**, or **ZACHTLEVEN** (Cornelius), a Dutch



painter of rural sports, &c. born at Rotterdam about 1595. He learned the art of painting in his native place, but improved himself by studying after nature, and carefully sketching every object which he intended to insert in his future compositions. It is generally thought that he was the elder brother of Herman Sachtleven; but he appeared far inferior to him, as well in the choice of his subjects, as in the tone of his colouring; most of the pictures of Cornelius being considered too yellow. He painted the insides of farm-houses, as also the employments and recreations of villagers, sometimes in imitation of the style of Teniers, and sometimes in the manner of Brouwer. Those rustic sports in which he endeavoured to resemble the former, are well designed, and executed with a free pencil; and when he imitated the latter, he gave his pictures a great deal of force. His *corpe-de-garde* are particularly commended, as being well grouped; and his conversations have a strong character of truth and nature, with a tolerable degree of humour and expression. On the foregrounds of his pictures, which represented soldiers in their guard-room, he usually placed helmets, drums, armour, embroidered belts, and implements of war, which he copied exactly from nature, and showed considerable judgment, by disposing them in such a manner as to produce an agreeable effect. — *Houb., Pilh.*

**SACHTLEVEN**, or **ZACHTLEVEN** (Herman), a Dutch landscape painter, born at Rotterdam in 1609, and died in 1685, aged 76. He was a disciple of John Van Goyen, a very celebrated painter of landscape; yet he did not confine himself to the manner of that master, but also studied the style, taste,

and touch of other eminent artists. He determined, however, principally to attend to nature, as being the best and most unerring director; and for his improvement made abundance of sketches, drawings, and designs, which by the curious are accounted not the least valuable of his works. But the views of nature in the Low Countries, where he was born, was by no means suitable to the taste of Sachtleven, as they could not furnish him with a competent variety; there being no mountains or rocks in that tract to diversify the scene. He therefore went to study nature on the borders of the Rhine; where, by the windings of that river, by the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landscapes. It is also affirmed by some writers that he likewise visited Italy, where he improved himself considerably; and certainly all that industry exerted to render himself eminent in his profession, received its just reward in the universal approbation given to his works. He took pains to finish his pictures with extraordinary neatness, and by a light free touch, as well as by a skilful management of the aerial perspective, he gave to his distant hills, grounds, and trees a very happy and pleasing effect. His skies and distances are generally clear, and all his objects recede with perspective truth; and although many of the scenes which he copied from nature were not very striking from that point of view where he stood to design them, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable subjects in his paint-

ings, still preserving the appearance of the real place which he designed. The pictures of Sachtleven painted in his best manner are not very common, and are highly esteemed; and they may be known without much difficulty, by a neatness of touch in the figures and buildings; by an endeavour to express the vapour between the eye and the objects that are remote, like Berchem and Wouvermans; and by a pleasing bluish tint in his distances.—*Houb., Pilt.*

**SADELER (John)**, an eminent Flemish engraver, born at Brussels in 1550, and died in 1629, aged 79. The profession of his father was to engrave ornaments on steel and iron, to be inlaid with gold or silver, and John Sadeler was brought up to the same business. At a very early age, however, he applied himself to the study of the human figure, which he drew correctly, though with the stiffness and formality usual at that period to the artists of his country. He was nearly twenty years of age before he commenced engraving on copper, when he executed some plates from the designs of Crispin Vanden Broeck, which were so favourably received that he was encouraged to devote his attention entirely to engraving. He travelled through Germany to Italy, where he divested himself, in a great degree, of the dry and hard manner which is discernible in his first works. His plates are executed with the graver only in a neat clear, style, and discover the hand of an able master. His drawing is generally correct, and there is a fine expression in his heads. He engraved with equal success portraits and historical subjects.—*Strutt.*

**SADELER (Egidius or Giles)**. He was the nephew and disciple of the two preceding artists, born at

Antwerp in 1570. After being well grounded in the principles of design, he took up the graver, and with the assistance of his relatives in a few years he acquired a perfect use of that instrument, and in taste and freedom of stroke surpassed his instructors. He had passed some time in Italy, where he engraved some plates after the masters of that school, when he was invited to Prague by the emperor Rodolphus II., who retained him in his service, and assigned him a pension. He enjoyed the favour of the two succeeding emperors, Matthias and Ferdinand II. He used the graver with a commanding facility, sometimes finishing his plates with surprising neatness, when the subject required it; at other times his burin is broad and bold. His plates are very numerous, representing historical subjects, portraits, landscapes, &c., some of them from his own designs, many of which are much esteemed, particularly portraits, which are executed in an admirable style.—*Strutt.*

**SADELER (Raphael)**.—He was the younger brother of the preceding artist, born at Brussels about the year 1555, and was bred to the same profession, under his father. The success John Sadeler met with as an engraver, induced Raphael to turn his thoughts to the same pursuit, and become a disciple of his brother. They travelled together through Germany, where Raphael engraved a variety of plates, John Van Achen, Matthias Kager, and other masters of that school. They afterwards settled at Venice, where they executed a great number of plates, many of which are deservedly esteemed. He worked entirely with the graver, which he handled with boldness and precision. His drawing of the figure is gene-

rally correct, and the extremities are carefully marked. His prints are nearly as numerous as those of his brother, and some of them are very fine, particularly those after Van Achen, as well as some of his portraits.—*Strutt.*

SAENREDAM (John), a Dutch designer and engraver, born at Leyden about the year 1570. He was instructed in drawing and the use of the graver by Henry Goltzius and James de Gheyn. He engraved a variety of prints, which are executed in a neat clear style. His design is not very correct, and there is generally a want of effect in the management of the lights and shadows. Several of his plates are from his own compositions, which prove him to have possessed both genius and taste. He worked entirely with the graver, which he handled in a masterly manner.—*Strutt.*

SADLER (Thomas), an English portrait and miniature painter, who flourished in the reign of Charles II. He received his instructions in the art of painting from Sir Peter Lely, with whom he was intimate, and painted portraits towards the end of his life, having by unavoidable misfortunes been reduced to follow that profession. The best specimens of his skill are, an excellent portrait of John Bunyan, from which a mezzotinto has been published; a miniature of the duke of Mounmouth; and a small landscape on copper, which is preserved in the family.

SAILMAKER (Isaac), an English painter of sea-fights, &c. born in 1633, and died in 1721, aged 88. He was much in favour with Oliver Cromwell, and employed to take a view of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke, engaging the French fleet commanded by the count de Toulouse, was engraved in 1714 from the design of Sailmaker.—*Strutt.*

SALIMBENI, called BEVILAQUA (Ventura), an Italian historical painter, born at Siena in 1557, and died in 1613, aged 56. He learned the art of painting from his father, Archangelo Salimbeni, a painter of principal note in that city. When he had made a competent progress in the knowledge of design and colouring, he travelled through several parts of Italy, particularly through Lombardy, and improved himself exceedingly, by his observations on the celebrated performances of the great masters which occurred to him in his travels. But when he arrived at Rome, where he had sufficient opportunities to study the antiques, he there applied himself with so much diligence, that he perfected himself in design, and acquired a good style and manner of painting, which very much resembled that of his brother Francesco Vanni, though it did not equal it. He had a good invention, and great harmony in his colouring, as well as elegance in his figures. While he continued at Genoa, he associated with Agostino Tassi, an excellent painter, who had been a disciple of Paul Bril; and in the grand compositions of Salimbeni, the backgrounds were painted by Tassi. This master is more generally known through Italy by the name of Bevilaqua, than by that of Salimbeni; the cardinal Bonifacio Bevilaqua, who was his patron and his friend, having, from particular esteem, given him that name. The principal works of this master are in the churches and convents in his native city Siena, at Florence, Genoa, and Umbria, in all which cities his paintings were highly commended; and at Wilton, in the collection of the earl of Pembroke, there is a picture representing the Descent of the Holy Ghost, by this master.—*Vas., Pilk.*

**SALM (Van).** The Flemish and Dutch writers are silent respecting the time when this artist was born or died; but his style of painting makes it very probable that he was a disciple of Cornelius Bonaventure Meester, commonly and corruptly called Bo Meesters. He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it easy to conceive how he managed his pencil, so as to give every line the form and exact resemblance of the stroke of the graver. His only subjects were sea pieces and sea-ports, with a distant view of the cities and towns; and those subjects he usually handled with a great deal of neatness. His ships are correctly designed, but they want the elegance and grace of Vandervelde and Backhuysen; nor have they the freedom and delicacy of those executed by Bonaventure Meester. In his representation of storms, the agitation of the waters is tolerably well expressed, though the waves often appear hard; and in his calms the vessels are agreeably disposed. Some of his pictures, indeed, are finished with so much truth and spirit, that at first sight they have all the appearance of excellent drawings, nor do they lose any of their merit by a more minute examination. But the pictures of Van Salm are not equally good, some of them being far superior to others; and even his best are not in these kingdoms held in any great esteem by the connoisseurs.—*Houb., Pilk.*

**SALVI,** called **SASSOFERRATO**, an Italian historical painter, born in the territory of Urbino in 1504, and died in 1590, aged 86. Under what master or in what city he learned the first principles of his art is not ascertained; but he went to Rome to study the works of Raffaele, which were then the admira-

tion of the whole world; and his knowledge was exceedingly promoted by the precepts of Francesco Penni, Raffaele's favourite disciple. By the direction of that able artist, Salvi applied himself to copy the works of the most eminent in the profession; and he at last obtained such skill, and such power of execution in that manner of painting, imitating the style and touch of every different master so admirably, that his pictures were generally taken to be real originals of those artists of whom they were only copies, or at the best only imitations.—*Sandart, Pilk.*

**SALVI (Nicholas),** an Italian architect, born at Rome in 1699, and died in 1751, aged 52. The most considerable of his works is the fountain of Trevi, executed by the order of Clement XII.—*D'Argenville.*

**SALI (James Francis),** a French sculptor, born at Valenciennes in 1720. He resided some time at the court of Denmark, where he executed an equestrian statue of King Frederick V. of which there is a print by J. M. Priesster. He is mentioned here as the engraver of thirty plates of vases, and of four designs for monuments. They are etched with spirit.—*Strutt.*

**SALVIATI (Francesco),** an Italian historical painter, born at Florence in 1510, and died in 1563, aged 53. His parental name was Rossi; but being taken into the service of Cardinal Salviati, and honoured with his favour and protection, he was ever after distinguished by the name of his patron. He owed a great part of his early instruction to that intimate friendship which he had contracted with Giorgio Vasari in their youth; for Vasari was the disciple of Andrea del Sarto, and communicated all the rules, directions, and designs, which he received from his master, to his

friend Salviati, and explained every precept in the most clear and intelligible manner. However, neither of those young artists found their improvement under Andrea answerable to their sanguine expectations, and therefore they placed themselves with Baccio Bandinelli; under whom they made a greater proficiency in one month, as Sandrart asserts, than in two years spent under the other. Salviati soon rose into high reputation, and was not only engaged by his patron the cardinal, but was employed also at the pope's palace, in conjunction with his friend Vasari. He painted with as much success in fresco and distemper as in oil, and acquired extraordinary honour by the cartoons he designed for tapestry, representing the memorable actions of Alexander the Great. Nor did the pencil of Salviati appear to less advantage in portrait than in history, many of the prime nobility of Rome and other cities of Italy were painted by him; and he gained extraordinary applause by a portrait of Aretine the famous satirist, which was sent as a present to Francis I. king of France. The invention of this master was rich and copious; but he seemed to want elevation of genius, and to have rather too great a luxuriance of fancy, though that fancy was not of the grand and majestic turn. His carnations were delicate, particularly in his naked figures, and he designed such figures with grace and correctness. In others which were clothed his draperies were full, broad, and genteel; elegantly marking the turn of every limb, so as to render it perceptible though thinly covered. His usual style of colouring was lively, and he gave his figures easy and becoming attitudes; yet he had not a talent for grand compositions, being often but mean in his design. The merit

of Salviati procured him many friends, but he frequently lost them by his peevish and capricious temper; and Sandrart observes, that many who were desirous of having some of his works, were restrained from employing him, because he always appeared dissatisfied, even when he was largely overpaid for his performances. He might have had sufficient success in France; but his disagreeable conduct in many respects, and his severe censures of other artists, gave such a general offence, that he quitted that kingdom in as much contempt as he had entered it with honour and public respect. So unlooked for a disappointment caused him to return to Rome, where he fell into new contentions with Daniel da Volterra, with Pietro Ligorio the pope's architect, and with most of the artists of that time, and died there of a broken heart. A number of poetical subjects were painted by Salviati, in oil, for Ludovico Farnese, and he also finished several altar-pieces for the churches at Rome and Florence. A most capital picture of his painting is still preserved in the church of the Celestins at Paris, being the ornament of their grand altar. The naked figures in that composition have an ease and grace which might appear worthy of any artist; the draperies of those figures that are clothed flow with an easy negligence, neither too cumbersome nor too glaring; and in most of his pictures a great deal of the manner of Baccio Bandinelli is observable, but in this there appears much more of the style of Andrea del Sarto. It is remarked, that some of his pictures painted only in two colours are accounted his best.—*De Piles, Pilk.*

**SAMACCHINI** (Orazio), an Italian historical painter, born at Bologna in 1532, and died in 1577, aged 45. He was instructed in the

art by Pellegrino Tibaldi. He afterwards studied the works of Correggio, and was employed to paint in fresco the great chapel in the cathedral, contiguous to the chapels by that distinguished master. He embellished the churches and palaces of his native city with some of their most attractive ornaments, among which are his celebrated picture of the Coronation of the Virgin, in the church of SS. Norborre e Felice, so much applauded by the Caracci, his Presentation in the Temple, in S. Giacomo Maggiore, an admirable production, in which we are equally charmed with the elegance of the composition, and the captivating expression of the Virgin and principal figures.—*Lanzi*.

**SANRY** (Thomas), professor of architecture in the royal academy of London, was born at Nottingham in 1721, and died in 1798, aged 77.—*Gent. Mag.*

**SANDBY** (Paul), a celebrated English draughtsman and engraver, born at Nottingham about 1732. He came to London when he was fourteen years of age, and having shown an early inclination for the art, he got introduced into the drawing-room at the Tower. He had studied there two years, when the late Duke of Cumberland, wishing to have a survey made of the north and west parts of the Highlands of Scotland, young Sandby was engaged as draughtsman, under the inspection of Mr. David Watson. In company with that gentleman he travelled through that most romantic country; and, though the leading object of his tour was the drawing of plans, in his leisure hours he made many sketches from the stupendous and terrific scenery with which it abounds. From these designs, the first offspring of his genius, he made a number of small sketches, which, on his return

to London, were published by Messrs. Ryland and Bryce. Soon after his return from his northern tour, about the year 1752, he passed some time at Windsor, and during his residence there, made a great number of drawings of the most beautiful views of Windsor and Eton, to which he gave so charming an effect, that they were immediately purchased by Sir Joseph Banks, by whom he was very liberally remunerated. He soon after was invited to accompany that gentleman in a tour through North and South Wales, and was employed by Sir W. Williams Wynne to design the most picturesque scenery in that interesting country. These he afterwards engraved in a new style, in imitation of drawings in bistre and Indian ink, called aquatinta, which he carried to a degree of perfection unknown before.

At the foundation of the Royal Academy, in 1768, Mr. Sandby was elected one of the original members, and in the same year was appointed drawing-master to the Royal Military Academy at Woolwich, which office he held with great credit to himself and advantage to the establishment, until his death.—*Gen. Biog. Dict.*

**SANDRART** (Joachim) a German historical painter born at Frankfurt on the Maine in 1606, and died in 1683, aged 77. He was first a disciple with Theodore de Bry and Matthew Merrian, who were engravers; but afterwards he became the disciple of Gerard Honthorst. His improvement under that master distinguished him above all the disciples in that school, and engaged the esteem of his instructor so effectually, that he took him to London, as an assistant in those works which were to be executed by order of the king of England; and he gained so much credit by his performances,

that when Honthorst returned to his own country, Sandrart was retained in the service of the king. When he left England, he visited Venice, Bologna, Naples, and Rome, at each of which cities he studied and designed every thing that seemed curious or worthy of his observation, and added considerably to his knowledge by his intimacy with Bamboccio, Jan Lis, Albano, and Guido, who not only showed him their works, but freely communicated to him every observation relative to the art which might be any way advantageous to him in his profession. A picture of St. Jerom and, a Magdalen, which he painted at Rome, procured him the favour of Cardinal Barberini, and obtained for him the honour of painting the portrait of Pope Urban VIII.; and the king of Spain having sent an order to Rome for twelve pictures of the same dimensions, to be executed by twelve of the most eminent masters in Italy, Sandrart was appointed one of the number. The design of Sandrart's picture was Seneca in the Bath (his veins opened by order of Nero), with a philosophical firmness of mind discoursing with his wife Paulina, and his friends Demetrius and Philo; in which the expression was natural, the figures were correctly designed, and the colouring was extremely good. Sandrart travelled through most parts of Europe, and found favour and employment wherever he went, so that he was greatly enriched when he returned to his own country; and the sketches he drew of buildings, antiquities, statues, or beautiful views after nature, together with his pictures and curiosities, produced, at different sales, twenty-two thousand seven hundred and twenty-one florins. A great number of his works are in Italy, Germany, and in the

Low Countries, where they were much esteemed; but his most capital performance is the representation of the Last Judgment, in which there are a multitude of figures, well designed, and well coloured. He published several volumes, and one in particular, which contains (what he calls) the lives of the most famous painters. It is a translation by way of abridgment, from Vasari, Van Mander, and Ridolfi; but the greatest part of those artists of whom he treats, are mentioned in too slight and superficial a manner, affording the reader much less instruction and satisfaction, than might reasonably be expected from the reputation and extensive knowledge of the author.—*Felibien, Pilk.*

SANSOVINO, called FATTI, (James), an Italian sculptor and architect, born at Florence in 1479, and died in 1570, aged 91. The mint, and the library of St. Marc, at Venice, are magnificent specimens of his skill. When a tax was laid upon the inhabitants of Venice, Titian and himself were exempted.—*D'Argenville, Tiraboschi.*

SAVERY (Roland), a Flemish landscape painter, born at Courtray in 1576, and died in 1639, aged 63. He was a son of Jaques Savery, an indifferent painter of cattle, from whom he received his instruction in the art; though he profited afterwards a great deal more, by the directions of his elder brother, who was a much better artist. Some writers allege, that he was a disciple of Paul Bril, and there is certainly somewhat in his manner that might seem sufficient to justify such a supposition; but others are of opinion that he only studied the works of Bril, and endeavoured to imitate his manner of handling and colouring. He painted landscapes, which he frequently adorned with historical

figures, and animals of different kinds; and also painted insects and reptiles, which were touched with a great deal of spirit. The emperor Rodolph having seen some of the works of this master, admired them so highly, that he engaged him in his service, settled on him a considerable pension, and enabled him to travel to Tyrol, to improve his taste, and furnish his imagination with more elegant objects, by surveying beautiful nature in all its wildness, among the vales, hills, mountains, and precipices, of that tract of country. He spent two years in close application to his studies, and designed after nature those situations which appeared to him most agreeable, romantic, and suitable to his fancy; he made sketches of those rocks, rivers, cascades, torrents, and stupendous falls of water, which occurred to his observation; and filled a large volume with those designs, which proved of the utmost benefit to him in his future compositions; not only for those which he painted for the emperor, in his gallery at Prague, but also for the easel-pictures which he finished at his return to Utrecht. He had a delicate pencil, and touched his objects with a great deal of spirit and freedom; the scenes which he describes are grand and solemn; he shows a pleasing opposition in his lights and shadows; his subjects are full of an agreeable variety, and his pictures are generally executed in a masterly manner; though some of the pictures of Savery are much superior to others. His drawing is not always correct, nor is the tone of his colouring always pleasing; for sometimes the blue tint predominates too much, and the green frequently appears too vivid. But, upon the whole, he was an excellent master, and his works are very highly es-

teemed; particularly his small easel-pictures, which are accounted but little inferior to Paul Bril and Brueghel, in the neatness of the finishing. His most capital performance, in the gallery of the Emperor at Prague, (according to Sandrart,) is a charming landscape, in which St. Jerom is represented mortifying himself in the desert; and one of his best pictures in the Low Countries (according to Houbraken) is a landscape, in which Orpheus is introduced among a variety of animals.—*Houb., Pilk.*

SAVERY (Solomon), a Dutch engraver, born at Amsterdam about the year 1601. From the circumstance of his having engraved a few English portraits, he is said to have visited this country, but it is certainly not ascertained. His works consist chiefly of portraits, which are the best of his performances, and are executed in a very creditable style.—*Strutt.*

SAXTON (Christopher). To this ingenious artist we are indebted for the first county maps which were engraved in England. He was a native of Yorkshire, and resided at Tingley, near Leeds, in the service of Thomas Sekeford, Esq., Master of Requests. By the encouragement and at the expense of that gentleman, Saxton undertook a complete set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in the others by R. Hagenberg and others. They were published in 1579, and were dedicated to Queen Elizabeth.—*Bryan.*

SCAMOZZI (Vincent), a celebrated Italian architect, born at Vicenza in 1552, and died in 1616, aged 64. His principal works are at Venice, and the most remarkable is the citadel of Palma. He composed a treatise on his art, of great merit.



The title is, *Idea della Architettura Universale*, 2 vols. folio.—*Felibien, D'Argenville*.

**SCACCIATI** (Andrea), an Italian designer and engraver, born at Florence about the year 1740. In 1766, he published a set of forty-one plates in aquatinta, from the drawings of the most distinguished masters which are in the collection of the grand duke of Tuscany.—*Strutt*.

**SCHAGEN** (Gilles), a Dutch historical and portrait painter, born at Alkmaar in 1616, and died in 1668, aged 52. He was a disciple of Solomon Van Ravenstein, and when he quitted that master he received further instructions from Peter Verbeek. To improve himself by observing the works of other eminent artists, he travelled through several parts of Germany; and at Elbing became intimate with the Emperor's painter, one Strobel, by whose kindness he was made known to Stanislaus, king of Poland, who sat to him for his portrait. His success in that performance was equal to his most sanguine expectations; but the beauty and merit of the work excited so much surprise and jealousy in his friend Strobel, that he thought it imprudent to encourage him any longer to continue in that city. Schagen therefore returned to Alkmaar, and from thence went to Paris, where he followed his profession industriously, and painted a great number of portraits and other subjects, and lived in credit and affluence. He was an excellent copier, and acquired a high reputation by copying a picture of Christ and St. John, after Michel Angelo Buonarroti, and a Virgin and Child, after Rubens; in the latter of which he showed a free and masterly pencil, a great power of execution, and a tone of colour that was but little inferior to the original. One of his most remarkable compo-

sitions, was the representation of the sea-engagement between the celebrated Dutch admiral Van Tromp, and Oquendo, the Spaniard, which he sketched during the fight, by order of the Dutch admiral.—*Houb., Pilk.*

**SCHAEUFLEIN** (Hans, or John), an old German engraver, who flourished about the year 1480. He is supposed to have been a disciple of Martin Schoen, whose style of engraving he imitated, though his prints are by no means equal to those of that master. He also copied some of the plates of Schoen, among others that in which a lady and gentleman are represented walking together, and death appearing behind a tree, shaking an hour-glass. His prints are small, and he is ranked among the little masters. His son, Hans, or John, was a painter and engraver, and adopted the style of his father.—*Strutt*.

**SCHALCKEN**, or **SCALKEN** (Godfrey), a Dutch historical and portrait painter, born at Dort in 1643, and died in 1706, aged 63. He was a disciple of Gerard Douw, with whom he studied for some years; nor did he leave that school till he found himself qualified to imitate the style and manner of handling of this master with great success. When he began to follow his profession he very soon gained a considerable reputation, and was much employed for portraits, of which there are many at Dort, of the principal families in that city. One very celebrated picture of that kind is the portrait of a lady, in the character of a nymph, sleeping under the shadow of a tree. His colouring at first was not so clear as could be wished, but afterwards he showed himself in that respect greatly improved. He was remarkable for painting in a variety of manners, and

in every one of them his pencil was excellent. Particularly he delighted in night subjects: because he knew how to distribute the light of a flambeau or taper with so much skill as to diffuse a brightness over his object, by a proper opposition of shadow, which only nature could equal; and in that way of painting he seems to be without a competitor. Houbraken mentions an historical night-scene of this master, which was exceedingly admired; the subject was St. Peter denying Christ; and in that design the maid is represented as holding up a light to the face of the apostle. That picture is described as having a good expression, and a greater assemblage of figures than are usually to be seen in any of his compositions. There appears in it great correctness of design, and great harmony in the whole, which are circumstances that do not always occur in the works of Schalcken; for although in his pencilling he might almost be compared to Mieris, or Vander Werf, yet in the correctness of drawing he was far inferior. Some of his performances being much admired by some English gentlemen who travelled through the Low Countries, they encouraged him to visit London; and for some time he had all imaginable success, while he painted in small, as his greatest power of execution was shown in that size. But when he attempted to enter into competition with Kneller, by painting portraits in a larger proportion, he injured his fortune and reputation, as those portraits had neither so much force, truth, grace, or spirit, as the portraits of Kneller. Happily for himself, he perceived his error in proper time, and pursued his first plan of painting in small, by which he soon recovered his credit, and was enabled to live in affluence. It was observed of him, that he was not so

successful in the portraits of women as he generally was in those of men, because he wanted elegance in his choice. He copied nature exactly after his models, without flattery, and without studying to add even a graceful air to his subjects; not considering that his female models would have been much better pleased to see charms and graces in their portraits which were denied them by nature, so as the resemblance was preserved, rather than to have their likenesses very exact, without some additional embellishments. While he resided in London, he had the honour to be appointed to paint the portrait of King William III. which he chose to represent by candle-light; and having presented to the king a taper, that he might hold it in a proper position, the taper accidentally melted in such a manner as to drop on the fingers of that monarch. The king endured it with great composedness, being unwilling to discompose the artist; though Schalcken, with extreme unpoliteness, continued his work, without endeavouring to relieve the king from that disagreeable situation. Such disrespectful conduct was quickly noticed by the courtiers; and it entirely lost him their favour and encouragement for the future. When he found his business on the decline in England, he retired to the Hague, where his reputation was so well established that he found a prodigious demand for small paintings, and he sold them for high prices; but those of a larger size were in no great esteem. His pencil was soft, mellow, and delicate; his pictures are finished with exceeding neatness, and show the *chiaro-scuro* in great perfection. He imitated nature with singular exactness, as well in the truth of his colouring, as in the masses of his light and shadow; nor did he ac-

count any part of the art so deserving of the study and attention of a painter, as the effect of light on different bodies, either opaque or pellucid, and the variety of reflections and refractions from different surfaces. Although the pictures of Schalcken seemed to be touched with the utmost delicacy, and highly wrought, yet he had acquired a habit of painting with great readiness, and a free pencil, which is a particularity rarely observed in those works where the finishing is laboriously neat. Yet, notwithstanding he confessedly had abundance of merit in many respects, he did not sufficiently attend to design, nor had he an elegance of choice in any of his models, but merely copied nature as it was placed before him. His figures frequently are stiff, the hands rather heavy, and the other limbs often too lean, without grace or elegance in the contours.—*Houb., Pilk.*

**SCHEINDEL** (George Henry), a Dutch engraver, who resided at Rotterdam about the year 1635. He engraved several plates, which are executed in a very neat and agreeable style, resembling that of Callot. His landscapes, decorated with figures correctly drawn, and touched with spirit, are deservedly admired. He was a contemporary of William Van Buytenwech, from whose designs he also engraved some plates.—*Strutt.*

**SCHEITZ** (Matthew), a German painter and engraver, born at Ham-burgh about the year 1646. He was a scholar of Philip Wouvermans, whose style he followed for some time; but he afterwards abandoned it, to adopt that of David Teniers, and painted similar subjects, of the amusements of peasants. He etched some plates from his own designs, which are executed in a bold free style.—*Strutt.*

**SCHELLINKS** (William), a Dutch painter of history, landscapes, and sea-views, born at Amsterdam in 1631, and died in 1678, aged 47. He learned the art of painting in that city; but to improve himself he travelled through several parts of Europe, and particularly visited England and Italy. In the former he sketched the ships, sea-ports, and noble views of that beautiful country, after nature; and in the latter he observed every thing that was curious in the buildings, prospects, monuments of antiquity, ports, or other objects which merited his notice, and designed them on the spot. His manner of painting greatly resembled that of Karel du Jaryn; and the perspective parts, representing vessels lying at the wharfs, or at anchor before sea-ports, were in the style of Linglebach, but rather superior to that master. He had an excellent touch, with great freedom of hand, and his design was in general correct. He usually painted in a small size, and always took care to finish his pictures very highly, so that in some of them the figures and horses have a great resemblance of Wouvermans. Houbraken mentions a very capital composition of Schellinks, which was the embarkation of Charles II. at his return to England after the Restoration. On the shore were represented a multitude of figures, well grouped, with a surprising variety of soldiers, horse and foot, coaches, and other carriages, with a distant view of the fleet waiting to convoy that monarch to his dominions; the whole being exceedingly well designed, and judiciously executed.—*Houb., Pilk.*

**SCHELLINKS** (Daniel), a Dutch painter of landscapes, &c. born at Amsterdam about 1633. He was younger brother of William, and

was also his disciple. He painted landscapes, and sometimes views of places, in the manner of his brother, and had the reputation of being an extraordinary good artist.—*Houb., Pilk.*

**SCHENCK** (Peter), a German engraver, who flourished about the year 1700. He resided chiefly at Amsterdam, where he became an eminent printseller and publisher. He engraved several plates, most of which are in mezzotino, and chiefly portraits. He published a set of one hundred views in and near Rome, entitled, *Roma Aeterna*, many of which were engraved by himself.—*Strutt.*

**SCHIAVONE**, called **MEDULA** (Andrea), an Italian historical painter, born at Sebenico, in Dalmatia, in 1522, and died in 1582, aged 60. He was sent by his parents, when young, to Venice; and at first he had no other employment than to attend some indifferent painters who worked for the shops; but even that low occupation served to animate him with a desire to follow the profession of painting. The seeds of genius soon began to expand; and, by a happy cultivation, they were brought to sufficient maturity. His knowledge of the first principles of design was derived from his studying the etchings and compositions of Parmegiano, but his taste for colouring was acquired from the works of Giorgione and Titian; and from those great masters he formed a peculiar manner and style, which raised him to the highest reputation, and rendered him superior to most of his contemporaries, in the delicacy of pencilling, and the richness of colour. At his first setting out as an artist, he struggled with many difficulties; he found himself under the necessity of undertaking any kind of work that offered, and at

his disengaged hours painted for the dealers in pictures; till it happened that some of his pictures fell under the observation of Titian, who seeing the merit of Schiavone, and being informed of the wretchedness of his situation, took him under his own care, and employed him, along with Tintoretto and others, as an assistant in the grand works which he had undertaken for the library of St. Mark's church. There Titian afforded Schiavone an opportunity of displaying his talents, and three entire ceilings of his painting are still to be seen in that celebrated repository. Schiavone was undoubtedly one of the finest colourists of the Venetian school; his manner was lively, and exceedingly pleasing; and he showed an elegant choice in the attitudes of his figures, contrasted them with judgment, and the graceful taste of his draperies was admired by all the artists of his time. The heads of his old men are touched with abundance of spirit, and the heads of his women are charmingly executed. The only imperfection in this master was the incorrectness of his design; and it was to be regretted that he appeared defective in that point, as in every other respect he was an accomplished artist. He painted with ease, and with a clean pencil; and, by a skilful management of his tints, gave his carnations such truth, freshness, and warmth, that they had all the look of real life. Notwithstanding the defects that may justly be imputed to him in some parts of the art, yet the beauty of his colouring, the fine distribution of his lights and shadows, and the delicate and natural relief of the figures, will always make the works of Schiavone justly estimable. The history of Perseus and Andromeda, by this master, is in the royal palace at Windsor; and

in the same collection is another, representing the Apostles at the Sepulchre.—*De Piles, Pilh.*

**SCHIAVONETTI** (Luigi), an eminent Italian designer and engraver, born at Bassano, in the Venetian state, in 1765, and died in 1810, aged 45. He was the son of a stationer, and from his infancy discovered a peculiar taste for drawing. Before he was thirteen years of age he had made some progress, without the help of a master, when he was placed under the tuition of Giulio Goldini, a painter of some eminence, by whom he was instructed in design during three years, when the death of his preceptor deprived him of the advantage of his assistance. He had, however, attained considerable proficiency as a designer, and now turned his thoughts to engraving. A copy of a Holy Family, in the line manner, from a print engraved by Barto Corri, after Carlo Maratti, gained him immediate employment from count Renaudini. The works of Bartolozzi, in the chalk manner, were then in great repute at Bassano, and Schiavonetti imitated several of his prints with great success. He soon afterwards visited England, where he formed a connexion with Mr. Bartolozzi, and the admonitions of that distinguished artist were of great advantage to him in the improvement of his style. After continuing with Bartolozzi some time, he established himself on his own foundation, and from that period until that of his death, cultivated his talents with a success which answered the expectations which were first formed of his abilities. Mr. Schiavonetti possessed, in an eminent degree, the first requisites, either in painting or engraving, a freedom and accuracy of delineation. The following are among his principal works:—Four plates, re-

presenting the most interesting events preceding the murder of Louis XVI., after the designs of Benazech; the celebrated cartoon, by M. Angelo Buonarrotti, representing the surprise of the soldiers on the banks of the Arno; the portrait of Vandyk, in the character of Paris; the Madre Dolorosa, after Vandyk; the landing of the British troops in Egypt, after Louthembourg; a set of etchings, illustrative of Blair's Grave, after the designs of Blake; the etching of the Canterbury Pilgrims, after Stothard.—*Bryant.*

**SCHIDONE** (Bartolomeo), an Italian historical painter, born at Modena in 1560, and died in 1616, aged 56. He was a disciple in the school of the Caracci; but when he quitted that academy, he devoted himself entirely to study the manner of Correggio, and imbibed so strongly the graces and delicacies of that wonderful artist, that none ever imitated his style and lovely ideas more happily than Schidone. Even his first performances in his native city were looked upon with admiration; and his future works were proportionably still more excellent. He was soon taken into the service of Ranuccio, duke of Parma, and had the distinction of being appointed his principal painter. He finished for that prince several compositions of sacred subjects, and some taken from the Roman writers, extremely in the taste of Correggio; but his principal employment was, to paint the portraits of his patron and his family; in which he showed such an amiable variety of airs and attitudes, as well as such delicacy of colouring, as caused him to be numbered among the best masters of Italy. He also painted the portraits of all the princes of the house of Modena, with an equal degree of

merit; and most of the works of this master are in Modena and Placentia. The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and although he is not always critically correct in his outline, yet the airs of his heads are remarkably graceful, and all his pictures are finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce and valuable; and when they are to be met with, are as frequently taken for the work of Correggio or Parmegiano. Unhappily for himself, and for every lover of the art, he grew passionately fond of gaming, and indulged that appetite so far, as to consume abundance of his time unprofitably in that amusement, to which error the great scarcity of his works is generally imputed. And it is asserted, that having in one night lost a large sum of money, much more than his fortune could bear, it affected him so violently as to occasion his death. In the church of St. Francis, at Placentia, is preserved a capital performance of Schidone, representing the Virgin attended by several saints and angels; and in the collection of the duke of Orleans, there is an Holy Family, in which the Virgin seems engaged in teaching Christ to read.

—*De Piles, Pilek.*

SCHMIDT (George Frederic), a German engraver, born at Berlin in 1712, and died in 1775, aged 63. He studied at Paris under Larmessin, and was admitted a member of the academy of painting. He excelled chiefly in engraving portraits.

*Nouv. Dict. Hist.*

SCHMUTZER (Joseph and Andrew).—These artists were natives of Vienna, and flourished about the year 1735. They were

brothers, and are included in one article, as they frequently worked conjointly on the same plate. Andrew imitated the style of Van Dalen and Bolsaert, and handled the graver in a bold, clear style.—*Strutt.*

SCHMUTZER (Jacob), a German engraver, born at Vienna about the year 1733. He was the son of Andrew Schmutzer, and after being instructed in the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille, and adopted the pleasing style of that artist. On his return to Vienna, he was appointed director of the academy, established by the empress Maria Theresa. He engraved several plates, which are executed with the graver in a neat clear style.—*Strutt.*

SCHONFELD (John Henry), a German historical painter, born at Bibrach, an imperial city, in 1619, and died in 1689, aged 70. He was a disciple of John Schelbein; but afterwards went through several cities of Germany to improve himself, and in the compass of a few years, gave evident tokens of such an elevation of genius, as would render him a considerable artist; for he acquired with ease, and in a short time, those accomplishments in the art, which are in others the result of uninterrupted application for a number of years. When he had taken a progress through a great part of Germany, he travelled to Rome: and by studying the celebrated masterpieces of painting and architecture, as well as of sculpture, he refined his taste: he obtained a more perfect idea of design and composition; and distinguished himself, by a readiness of invention, as also by a freedom of execution which was correct and uncommon. He showed abundance

of grace in all his compositions, and possessed so fertile an invention, that his own ready pencil, though exceedingly expeditious, was scarcely active enough to express what the liveliness of his imagination dictated. He excelled equally in historical subjects, taken from sacred, profane, and poetical writers; and in landscapes, sea-ports, architecture, ruins of grand edifices, and animals of every species. His figures were designed with elegance, and all his subjects were disposed with judgment and art. At Augsburg, in the church of the Holy Cross, are two very capital paintings of this master: the one, Christ conducted to his Execution; the other, a Descent from the Cross; in which the figures and disposition are excellent. And in the senate-house is preserved a fine composition, representing the Race of Hippomenes and Atalanta, which deserves the highest commendation, not only for the expression and action of the principal figures, but likewise for the variety of attitudes and passions in a great number of others, supposed to be spectators of the contest.—*Pilk.*

**SCHOONJANS**, a Flemish historical and portrait painter, born at Antwerp in 1655, and died in 1726, aged 71. He was a disciple of Erasmus Quellinus; but having a strong ambition to improve himself, he determined to travel; and directed his journey through Paris and Lyons, to Italy. He continued at Rome for ten years; then he visited Vienna, where his uncommon abilities soon procured him the favour and esteem of Leopold I. who took him into his service, and appointed him his cabinet-painter. Beside the great number of portraits which he painted for the imperial family, for the chief officers of the court, and the principal nobility, he painted

several grand altar-pieces, for the churches and convents through the Austrian dominions; but his principal works are at Vienna. The fame of his performances recommended him to most of the polite courts in Europe, and particularly to many English noblemen, who visited the emperor's court; and, as they had conveyed some of the paintings of Schoonjans to England, where they seemed to be exceedingly admired, he was invited to that kingdom, and obtained the emperor's permission to spend some time at London, where he met with much encouragement. In his return to Vienna from England, he was prevailed on to execute a few designs for the Elector Palatine, with which prince was so highly pleased, that he presented Schoonjans with a chain and medal of gold; after which he returned to Vienna, where he was caressed, employed, and honoured as long as he lived.—*Descamps, Pilk.*

**SCHOEN** (Martin), an old German engraver, born about the year 1420. This venerable artist, who was at the same time a painter, an engraver, and a goldsmith, may be considered the father of the German school of engraving. Of his performances as a painter little is known. In the church of Le Hospital, at Colmar, are preserved two of his pictures, representing the Nativity, and the Adoration of the Magi, both of which subjects he engraved. If he was not the earliest of the German engravers, he began to practice the art when it was in its very infancy, and carried the mechanical part of it to an astonishing degree of perfection. Although his drawing is incorrect, and his compositions partake of the stiffness and formality of the earliest works of the early German artists, his productions prove him to have possessed

a fertile imagination, and exhibit both genius and judgment. In his print of the Death of the Virgin, there is a fine expression in the heads, and the accessories are finished with a beauty and delicacy of execution which has scarcely been surpassed.—*Strutt.*

SCHOREL, or SCHOREEL (John), a Dutch historical painter, born at Schorel, near Alkmaar, in 1495, and died in 1562, aged 67. He was first a disciple with William Cornelis, an indifferent painter, with whom he continued for three years; and afterwards he studied under Jacques Cornelis, a much abler artist, and more expert in design. But although the latter master took abundance of care to improve Schorel, yet the fame of John de Maubuse, who at that time lived in high esteem at Utrecht, induced Schorel to fix himself under his direction; though he was obliged to quit him in a short time, on account of his dissolute manner of living, by which Schorel was often exceedingly distressed, and his life frequently endangered. He therefore retired from Holland, and went through several parts of Germany, where he procured a comfortable subsistence by his work, as he was remarkably expeditious, and finished more in one week than others could execute in a month. He spent some time at Spire, to study perspective and architecture; and in every city through which he passed, he visited the most eminent artists, to observe their different manners; and his own easy and pleasing style of painting procured him admirers wherever he went. Having arrived at Venice in his progress, he was prevailed on to undertake a voyage to Palestine; and in his passage designed the most pleasing views of Cyprus, Rhodes, and other islands of the Mediter-

anean, with all those ancient buildings, or memorable castles, ruins, rocks, or beautiful scenery, which had an appearance of elegance or grandeur in their construction or situation. On his arrival in Palestine his principal employment was, to sketch after nature the prospects of the country near Jerusalem, the adjacent villages, the particular views of that celebrated city, the sepulchre, the scenes about Jordan, and whatever appeared to him worthy of his attention. And of those sketches he made a very judicious use when he returned to his native country, by composing such subjects from sacred history as would suit with those scenes or edifices, which he had designed with a great truth and exactness after nature. Of this he gave an excellent proof, in a picture which represented the Passage of the Israelites over Jordan; and also in another describing the memorable event of Christ entering into Jerusalem. When he returned to Europe, his utmost ambition was to see Rome, and there he carefully studied the antiquities, the works of Raffaele, and the grand compositions of Michel Angelo Buonarotti, as well as other masters, and designed the most magnificent ruins in that city and its environs. He was the first of the Flemish painters who introduced the Italian taste and style into his own country, and prepared them for receiving farther improvements from Francis Floris and others, who after his time studied at Rome. His manner was rather dry, but the airs of his heads had a good deal of grace; his landscapes was always well adapted to the history which constituted the principal subject; and his colouring, though not excellent, was not displeasing. A picture of St. John baptizing Christ, painted by his master, is mentioned



as a very fine performance; the airs of the heads are graceful, and the landscape seems to enrich the composition.—*De Piles, Pilk.*

SCHURMAN (Anna Maria de), a celebrated German artist, born at Cologne, in 1607, and died in 1678, aged 71. At the age of six years she cut out figures in paper with great exactness, and at eight she painted figures in crayons in a pleasing manner. She applied to music, painting and engraving with great success, and her writing was remarkable for its beauty.—*Niceron.*

SCHUZE (John Gottfried), a German engraver, born at Dresden about 1749. He learned the rudiments of design from Charles Hutin, and after being initiated into the art of engraving by Guiseppe Camerati, he went to Paris, where he profited by the lessons of J. G. Wille. On his return to Saxony, he engraved several plates of portraits and other subjects, particularly some prints for the Dresden Gallery, which are executed in a neat firm style.—*Strutt.*

SCHUPPEN (Peter Van), a Flemish designer and engraver, born at Antwerp, about 1623. After being instructed in the rudiments of drawing in his native city, he went to Paris, where he became a pupil of Nanteuil, and engraved in the style of his instructor several portraits from his own designs, which are not inferior to the best productions of the time. His design is correct, and he handled the graver with great firmness and dexterity. He also engraved several historical subjects, after various masters.—*Strutt.*

SCHUT (Cornelius), a Flemish historical painter, born at Antwerp in 1600, and died in 1660, aged 60. He was a disciple of Rubens, and having a fruitful genius and lively imagination, he showed him-

self worthy of the school from whence he derived his instruction, and rendered himself very considerable as a painter of history. It is no small attestation of his merit, that Vandyk painted his portrait as one of the eminent artists of his time; but the superior merit of Rubens prevented him from being as much distinguished or employed as he very justly deserved. So great a disappointment and obstruction to his making a figure in his profession, inspired him with an implacable enmity to Rubens; but that great man, instead of expressing any resentment, was only more active to procure him employment, by a generous and zealous recommendation of him and his performances. He had a poetic imagination, and generally chose to paint subjects of the fabulous kind, from Ovid and other ancient writers; but although his composition was ingenious, and showed a spirited fancy, yet what rendered the works of Schut less estimable, was a greyish tint in his colouring, an incorrectness of design and outline, and a want of having sufficiently studied and consulted nature. However, he had a free and firm pencil, and his style of colouring plainly showed the school of Rubens. He was sometimes engaged by other artists to insert figures in their pictures, and particularly by Daniel Segers, for whom he very frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are seen in the middle of the flower-pieces of that master. He composed subjects of sacred as well as poetic history, and many of his performances adorn the churches and chapels of the Low Countries. The cupola of the church of Notre Dame, at Antwerp, is of his hand; and in a chapel of that church is an altar-piece, of which the subject is the

Martyrdom of St. George; but one of his most capital paintings is in the church of the Jesuits, at Ghent, representing the Assumption of the Virgin.—*Descamps, Pikh.*

SCHUUR (Theodore Vander), a Dutch historical painter, born at the Hague in 1628, and died in 1705, aged 77. He was a disciple of Sebastian Bourdon, with whom he made a great progress in the theory and practice of his art. When he found himself capable of receiving farther improvement, by viewing the curiosities of Italy, he travelled to Rome, applying himself incessantly to his studies; and after a critical survey of the works of the best masters, he particularly chose to copy the compositions of Raffaele and Julio Romano, in which he succeeded so happily, that his performances engaged the notice and approbation of the ablest judges at Rome. His reputation rose at last to such a height, that Christina, queen of Sweden, honoured him with her favour and patronage; she employed him in several considerable designs, and paid him with a liberality becoming a crowned head. At his return to the Hague, he found his countrymen prepossessed so strongly in his favour, that he received all possible encouragement. He was engaged by the principal persons in that city, and acquired extraordinary honour by a grand composition which he painted on a ceiling of the town-house, in the apartment of the burgo-master, being an allegorical representation of Justice, Temperance, and Fortitude. It is observed of this master, that his works have abundantly more of the Italian than of the Flemish taste. He had a good manner of design, a fine understanding of perspective and architecture, and always enriched his backgrounds with noble remains of Greek and Roman antiquities.—*Pikh.*

SCHWARTZ (A.) a German engraver, who resided at Nuremberg about the year 1626. He engraved portraits and book-plates in a very indifferent style, among which are the prints in a book published at Nuremberg in the year above mentioned, entitled, *Icones Bibliopolarum et Typographorum.*—*Strutt.*

SCHWARTS (Christopher), a German historical painter, born at Ingolstadt in 1550, and died in 1594; aged 44. He learned the art of painting in his own country, but finished his studies at Venice, where he not only made the works of Titian his model, but had the advantage also of receiving some instructions from that illustrious master. He spent some years at Venice with success, and qualified himself to appear with honour in his own country. His works were soon in the highest esteem, as his manner of painting was very different from what the Germans had been accustomed to before that time; and he was immediately invited by the elector of Bavaria to his court, and appointed his principal painter. He was allowed to have a genius for grand compositions; but although he shook off some of his national taste during his residence in Italy, yet he could never entirely divest himself of it. His colouring was lively and natural; he had also a light free pencil, which enabled him to work with great ease and readiness; but he was incapable of giving his figures either the elegance, the grace, or the correctness of the Italian masters. He gave up his whole attention to colouring, and seemed indiscreetly to neglect other parts of his art which were at least as essential, if not much more so. Even to the last he retained a mixed manner, participating of the Roman, Venetian, and German: in the atti-

tudes and dispositions of some of the figures in his compositions he had some resemblance to the two former schools; but in the airs of his heads, the countenances, and the expression, he seemed totally German. The most capital works of this master, as well in fresco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jesuits in that city there is a picture of the Virgin and Child, in which the air of the head is noble and the countenance shows such an expression of modesty and innocence as is truly worthy of the character, and also a degree of grace that is very rarely observable in his figures.—*Felibien, Pilk.*

SCOPAS, an architect and sculptor of the Isle of Paros, flourished B. C. 340. He built the famous mausoleum for Artemisia, in honour of her husband; but his chief work was a statue of Venus, which was esteemed superior to that of Praxiteles.—*Pliny.*

SCORZA, (Sinibaldo), an Italian painter and engraver, born at Voltaggio, in the territory of Genoa, in 1590, and died in 1631, aged 41. He engraved after the designs of Albert Durer, with great exactness, and painted animals, flowers, and landscapes.—*De Piles, Felibien.*

SCOTIN (Gerard, the Elder), a French engraver, born at Gonesse, near Paris, in 1642. He was a pupil of Francis Poilly, whose style he imitated, though very inferior to him.—*Strutt.*

SCOTIN (Gerard, the Younger), a French engraver, born at Paris in 1690. He was nephew to the preceding artist, and was instructed in design and engraving by his uncle. He came to England, where he was chiefly employed for the booksellers. In 1745 he engraved, in conjunc-

tion with Baron and Ravenet, the six plates of the Marriage-a-la-Mode, after Hogarth.—*Strutt.*

SCOTT (Samuel), an English painter of views and sea-pieces, who resided in London from about the year 1725 till his death. His views of London Bridge, the Quay at the Custom-House, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings unequal to his finished pictures.—*Strutt.*

SEBASTIAN (of Venice), an Italian historical painter, born at Venice in 1485, and died in 1547, aged 62. As a painter he rivalled Raffaele, by a beautiful picture of the Resurrection of Lazarus.—*De Piles, Felibien.*

SEGERS, or SEGHERS (Gerard), a Flemish painter, born at Antwerp in 1589, and died in 1651, aged 62. He was a disciple of Abraham Janssens; but when he had gained a good degree of knowledge under the direction of that master, he travelled to Italy to perfect himself in his profession. At Rome he took pains to copy some of the most celebrated paintings; but principally imitated the manner of Manfredi, with broad lights opposed by strong shadows, which gave his figures a look of life, and an astonishing relief and roundness. The subjects which he painted when he returned to Antwerp were generally, like those of Manfredi, soldiers playing at cards, or musicians performing on various instruments, with figures at half-length; which had so great an appearance of an Italian master, that his works were exceedingly commended and coveted. By the constant employment of his pencil in those kind of compositions, as well as religious historical subjects for churches and convents, he

amassed such a fortune as enabled him to live splendidly, and to expend sixty thousand florins in the purchase of capital pictures, the works of other great masters, for the ornament of his house. Cardinal Zapata, the Spanish ambassador at Rome, showed so high an opinion of the merit of Segers, that he prevailed on him to go with him to Spain, where he recommended him to the king in the strongest terms. He painted several grand designs so much to the satisfaction of that monarch, that he loaded Segers with favours and rich presents, and solicited him earnestly to continue in his service; but he preferred the pleasure of revisiting his native city to the most alluring prospects of honour and riches. However, some of the most capital paintings of Segers are preserved in the royal collections in Spain. Whatever historical pictures were painted by this master for the decoration of churches had the figures full as large as life; and the particular merit of those compositions consisted in the justness and strength of the expression. He afforded a remarkable proof of his ability in that respect, by those pictures which represented the Crucifixion of Christ, and the Martyrdom of some of the Apostles; in which the expression was so affectingly true and natural, so lively, and so pathetic, as to call forth involuntary tears from the eyes of the spectators. Sandrart, who was intimately acquainted with Segers, observes, that he avoided using the bright blues, yellows, greens, and glaring colours, being always careful to observe a general harmony in his colouring; and yet his pictures had so great a degree of force, that they made most other paintings look weak and faint. In the latter part of his life he altered

his style of colouring into a much brighter tone, like that of Rubens; and was in reality compelled to do so by the taste of the public, who preferred the colouring of Rubens and Vandyk to that of the best artists of Rome or Venice. But as Segers had so extensive a knowledge of the true principles of his art, the alteration of his first manner was not attended with any great difficulty. Sandrart assures us, that when he visited Segers, and saw some of his latter performances, he could not believe them to be of his hand, till Segers himself affirmed that he painted them; and declared that he was under a necessity of changing the style he most approved of, to comply with the taste of the world, and to sacrifice his fame to his fortune. This master composed his subjects extremely well; he was correct in his design, excellent in his expression, and his colouring was warm and full of force; for the opposition of his lights and shadows was conducted by a perfect understanding of the *chiaro-scuro*. One of the most capital designs of Segers is a picture representing the Denial of St. Peter; but his most celebrated work is the Marriage of the Virgin, a noble composition, which is the grand altarpiece in the church of the bare-footed Carmelites at Antwerp.—*Sandrart, Felibien, Pilk.*

SEGEERS, or SEGHERS (Daniel), a Flemish painter of fruit, flowers, &c. born at Antwerp in 1590, and died in 1660, aged 70. He was a disciple of Velvet Brueghel, who at that time was in the highest reputation for painting flowers. The genius of Segers directed him to the choice of the same subjects that rendered his master so eminent; he studied nature most diligently, to qualify himself as thoroughly as possible, and imitated his models

with extraordinary truth, exactness, and delicacy. As he was of a studious disposition, and appeared in his youth to have very promising talents, he was prevailed on to enter into the society of the Jesuits, and soon after was permitted by his superior to visit Rome and other parts of Italy, in order to his improvement. Wherever he travelled he was critically curious in observing the flowers, fruits, plants, and insects peculiar to each place; and in designing after them so accurately, that on his return to Antwerp, he had a sufficient supply to furnish him with beautiful objects for his future compositions. His usual manner of disposing his subjects was in garlands of flowers and fruits, or in festoons around elegant vases of marble. The centre of those garlands contained historical designs, which were inserted by different masters, as Rubens, Schut, and others; and the vases were also ornamented by other hands with figures representing religious transactions of legendary saints, and sometimes bacchanals; but he always disposed his objects with such art and elegance, as easily distinguished his works from those masters who painted in his style. His pencil was light, his touch free and delicate; his flowers have all the freshness and bloom of nature, and he finished every object with uncommon neatness. He had a particular excellence in painting white lilies and red roses, and through all his pictures showed a fine style of colouring. His tints were transparent and natural, and those insects which he introduced among the flowers seemed to be real nature. Two of his pictures, most exquisitely finished, was presented to the prince of Orange, in the name of the society of which Segers was

a member; for which that society was splendidly repaid. But his most capital performance was in the Jesuits' church at Antwerp. The picture was a garland composed of flowers and fruits, in which seemed to be collected and combined every thing that was beautiful in nature of those kind of objects, as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens. Many pictures which are ascribed to this master are by others, painted in imitation of his style, or copies after him; and some of them not only unlike him, but totally unworthy of his pencil or his ideas; yet the genuine works of Segers are always very highly and deservedly valued.—*Felibien, Pilk.*

SEGERS, or SEGHERS, (Hercules). The Flemish writers are silent respecting the birth and death of this artist. He was a contemporary of Paul Potter, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, valleys, and villages; his grounds were well broken; and by a judicious management of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape looked uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time. And yet, although he had the greatest application, joined to singular merit, he was depressed and mortified almost to death, by observing others to have more constant employment, whose works deserved abundantly less approbation. He was remarkable for having invented a method

of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with such a degree of success as the ingenuity of the contrivance justly merited; and he continued, to the last period of his life, oppressed by undeserved poverty; though, after his death, his works rose considerably in their value, and were exceedingly coveted.—*Sandart.*

**SELMA** (Ferdinand), a Spanish engraver, long resident at Madrid. He is said to have been a pupil of Emanuel Salvador Carmona, and has engraved some plates in the style of that artist, among which are the following: *La Madonna del Pace*, after the picture by Raffaello, in the Escorial; the *Virgin and Child*, after another picture by Raffaello.—*Strutt.*

**SEMPELIUS** (D. G.), a German engraver, who flourished about the year 1580. He copied some of the prints by Albert Durer with great success. Among his best imitations is his copy of the *Descent of Christ into Hell*, from the set of plates of the *Life of Christ*, by that master. It bears the date of the original, 1512, as well as the year in which it was engraved, 1580.—*Strutt.*

**SENS** (William de). This artist, soon after the year 1174 (temp. Henry II.), built the choir of the cathedral of Canterbury, as it still exists.—*Gen. Biog. Dict.*

**SERLIO** (Sebastian), an Italian architect, who flourished in the sixteenth century. Francis I. invited him to France, where he improved and ornamented the royal palaces, particularly Fontainebleau. He wrote a treatise on architecture, printed at Venice in 1584, 4to.—*Felicien.*

**SERICCUS** (Peter), a Flemish engraver, who flourished about the year 1568. He was a contem-

porary and disciple of Cornelius du Cort, and resided at Rome. He engraved a set of twenty-eight portraits of the Popes, published at Rome in 1568.—*Strutt.*

**SERWOUTER** (Peter), a Flemish engraver, born at Antwerp about the year 1574. He engraved several plates, executed in a neat, bold, clear style, with the graver, though without much taste. He was a contemporary with John Londerseel, and his style bears much resemblance to the works of that artist.—*Strutt.*

**SERVANDONI** (John Nicholas), an Italian painter and architect, born at Florence in 1695, and died in 1766, aged 71. He resided the greatest part of his life at Paris, where he had the management of the scenery belonging to the theatre. In 1749 he came to London to design the edifice on Tower-hill, erected for the display of fireworks to celebrate the peace of Aix-la-Chapelle. His "*Descent of Æneas into Hell*," is his best performance as a painter; and the portal of St. Sulpice, at Paris, is his master-piece in architecture.—*Nouv. Dict. Hist.*

**SESTO** (Cæsare de), an Italian painter, of Milan. He was the best disciple of Leonardo da Vinci, and died at the beginning of the sixteenth century. His pictures are distinguished by the spirit of the composition and the grace of the figures.—*De Piles.*

**SEYMOUR** (James), an English painter of horses, who died about 1752. The following anecdote is related of this artist:—Charles, the old haughty duke of Somerset, sent for Seymour to Petworth, to paint a room with portraits of his running horses, and one day at dinner drank to him with a sneer, "Cousin Seymour, your health!" The painter replied, "My Lord, I really do bo-

lieve that I have the honour of being of your grace's family." The duke offended, rose from the table, and sent his steward to pay Seymour and dismiss him. Another painter of horses was sent for, who finding himself unworthy to finish Seymour's work, honestly told the duke so, and humbly recommended him to recal Seymour. The haughty peer did condescend to summon *his cousin* once more. Seymour answered the mandate in these words, "My Lord, I will now prove I am of your grace's family, for I won't come."

SHERWIN (John Keyse), an eminent engraver, was originally a wood-cutter in Sussex. Being one day at Mr. Mitford's-house, the attention with which he observed some of the family, who were drawing, attracted the notice of that gentleman, who asked him if he could do any thing in that way. Sherwin answered, he could not tell, but he should like to try. On this a port-crayon was put into his hand, and he produced such a drawing as astonished all present, and the Society of Arts, to whom it was presented, voted him the silver medal. He was then placed under Bartolozzi, and became his favourite pupil. His engravings are in a style of the first excellence. The principal is one of Moses in the Bulrushes. He died in 1790.—*Europ. Mag.*

SHMUTZ (Rodolphus), a Swiss portrait painter, who died in 1714. He came into England about 1702, where he painted portraits. Vertue says his portraits were well coloured, his draperies pleasant, and his women graceful.

SIBRECTS, or SYBRECHT, (John), a Flemish painter, born at Antwerp in 1625, and died in 1703, aged 78. He learned the rudiments of his art from his father, but having taken pains to study after nature for

some years, he applied himself afterwards to study the works of Berchem and Jardin, and proved so happy in his imitation of those masters, that some of his copies have been supposed originals of those great artists. He was invited to England by the duke of Buckingham, and employed by him at Cliveden-house for three or four years; and afterwards found sufficient encouragement from many of the nobility and gentry at London, for whom he painted a number of pictures in water-colours as well as in oil, with credit.—*Pilk.*

SIBELIUS (——), a Dutch engraver, who resided in London about the year 1775. He was chiefly employed by Sir Joseph Banks, in his great botanical work. He also engraved a few portraits.—*Strutt.*

SICOLANTE (Girolamo), an Italian historical painter, born at Sermoneta in 1504, and died in 1550, aged 46. He received his first instruction in the art from Leonardo de Pistola, with whom he was placed as a disciple; but he acquired a much greater degree of improvement under the direction of Pierino del Vaga. His manner of painting was very agreeable, it was bright and pleasant; his composition was good, and his taste of design elegant, as he made Raffaele his model, and in all his works endeavoured to resemble him. He was employed by the Pope to adorn some of his palaces, along with the most eminent painters at Rome: and in the Sala Regia of the Vatican he designed the history of Pepin, king of France, giving Ravenna to the church of Rome; in the church Della Pace, he painted a Nativity; but his master-piece is in the church of S. Bartolomeo of Ancona. He excelled in portrait.—*Pilk.*

**SIGNORELLI** (Luca), an Italian historical painter, born at Cortona in 1439, and died in 1521, aged 82. He excelled in designing human figures, and displayed great fire and genius in his compositions. Michel Angelo did not disdain to copy after him.—*De Piles*.

**SILVESTRE** (Israel), a French engraver, born at Nancy in 1621, and died in 1691, aged 70. His landscapes are very fine. Lewis XIV. employed him in his palaces, and Silvestre had the honour of instructing the Dauphin in drawing.—*D'Argenville, Moreri*.

**SILVESTER** (Louis), a French historical painter, born at Paris in 1675, and died in 1760, aged 85. He was successively the pupil of Le Brun and Boulogne. His principal pictures are at Dresden, to which place he was invited by the king of Poland, who conferred on him the rank of nobility, and appointed him director of the Royal Academy of Painting. After residing there twenty-four years, he returned to France.—*D'Argenville*.

**SIMON** (Peter), a French engraver, who resided at Paris about the year 1680. He is supposed to have been a pupil of Robert Nanteuil, to whose style his prints bear a great resemblance, and though inferior to the works of that eminent artist, his engravings possess considerable merit. His best plates are his portraits, some of which are from his own designs.—*Strutt*.

**SIMON** (John), a French engraver, who died in 1755. This artist came to England some years before the death of Smith, who disagreeing with Sir Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto, which he did, and from some other masters with good success. He was, not so free in his manner as Smith, but now

and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny, earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with his truncheon.—*Vertue*.

**SIMON** (Thomas), an English engraver of medals, was instructed by Briot, a Frenchman, who was in the service of Charles I. Most of Simon's works were executed during Cromwell's protectorate, whose great seal, and that of the commonwealth, were exquisitely cut by him. His brother, Abraham Simon, was a celebrated modeller in wax, and assisted him in most of his capital works. He was educated for the church, but declined that profession to pursue the bent of his genius. He was some time in the service of Christina, queen of Sweden, and was afterwards employed by Charles II. He died soon after the Revolution.—*Vertue, Granger*.

**SIMONEAU** (Charles), a French engraver, born at Orleans in 1639, and died in 1728, aged 89. He was a disciple of Noel Coypel, and completed the Medallie History of Louis XIV. He is not to be mistaken for Lewis Simoneau, who published a history of printing, engraving, and other arts in 2 vols, folio, 1710.—*Nouv. Dict. Hist.*

**SIRANI** (Giovanni Andrea), an Italian historical painter, born at Bologna in 1610, and died in 1670, aged 60. He was a disciple of Guido, and usually painted in a large size, and a grand style, like that of his master; but his manner was strong, and rather too dark, though his composition is good, and a great deal of grace appeared in his attitudes, and the airs of his heads. At Rome there is a Last Supper of this master's hand, which alone would be sufficient to prove him a very distinguished painter.—*Pilk*.



**SIRANI** (Elisabetta), an Italian historical paintress, born at Bologna in 1638, and died in 1664, aged 26. She was the daughter and disciple of Andrea Sirani, and was accounted a prodigy, as well for invention as execution, before she arrived at her fifteenth year. She painted in the manner of her father, but not with an equal freedom of hand; though her works might, in many respects, stand in competition with his. At a time when she was universally admired for her performances, and esteemed for her amiable qualities, she died of poison, administered to her by persons who were never discovered, though it was generally believed that she was poisoned by those who envied her merit. In a chapel of the church of St. Leonardo, at Bologna, is an admired picture, painted by Elizabeth Sirani, of which the subject is St. Anthony of Padua kissing the feet of the Infant Jesus. It is a beautiful composition, and is executed in a firm and free manner; the heads of the figures are full of grace, and the whole is excellently coloured. And in the Palazzo Zambecari, at Bologna, there are three paintings of this female artist, which are very highly commended: one is a picture of the Virgin; another a Magdalen, which is extremely fine; and a third is a representation of St. Jerome.—*Pilk.*

**SIRIES** (Violante Beatrice), an Italian paintress, born at Florence in 1710, and died in 1760, aged 50. She was a disciple of Giovanni Frattellini, who at that time lived in very high esteem at Florence; by whose excellent instruction she made an extraordinary proficiency, and practised water-colour and crayon-painting under his direction, till she was sixteen years of age. She then quitted her native city, and went to Paris with her father,

who was appointed goldsmith to the king of France; and in that city she redoubled her application to learn the art of painting in oil, having an eminent Flemish painter for her director. She continued at Paris for five years, and not only enriched her mind with every kind of useful knowledge, but she also showed her ability in colouring, by several portraits of persons who were of the first rank among the nobility, which she had finished after the life. Those performances procured her such general applause that she was invited to paint the portraits of the royal family; yet she was under the necessity of declining that honour, by returning with her father to Florence, as he had a very lucrative employment conferred on him by the grand duke. Notwithstanding the great improvement she had already acquired, and the reputation which very deservedly she had established, yet being still ambitious of gaining all possible assistance to excel in her profession, she engaged Francesco Conti, an artist of singular merit, to give her farther instructions as soon as she arrived in her native city; and from him she learned to design correctly, with elegance of taste, and a beautiful tone of colouring. The grand duke expressed an extraordinary esteem for this paintress, and honoured her not only with his patronage, but ordered her portrait to be placed in the gallery of artists at Florence; and it is observable, that to perpetuate the memory of her father, she introduced his portrait along with her own, giving at once a public proof of her filial piety and her distinguished merit. She painted equally well in oil and with crayons; her pencil is light, delicate, and free; her carnations are natural, and full of warmth and life; and as she understood per-

spective and architecture thoroughly, she made an elegant use of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well chosen, full of variety, and remarkable for a noble simplicity. One of her capital performances is a picture in which are represented the portraits of the imperial family. The design consists of fourteen figures, in a superb apartment of the richest architecture; and through the whole composition appears a fine taste of design, a judicious disposition, and lovely colouring; and the dresses of the figures have a becoming grandeur, suitable to the dignity of the persons. Most of her paintings are in oil, in which she frequently painted historical subjects, as also fruits and flowers; and she executed every subject with extraordinary taste, truth, and delicacy.—*Pilk.*

**SIRLET** (Flavius), an engraver on precious stones, who died at Rome in 1737. His works are little if at all inferior to some of the finest remains of antiquity. One of his best performances is the famous group of Laocoon upon an amethyst.—*Nowv. Dict. Hist.*

**SLINGELANDT** (John Peter Van), a Flemish painter, born at Leyden in 1640, and died in 1691, aged 51. He was a disciple of Gerard Douw, whose manner he always imitated. His colouring was nature itself, and the chiaro-scuro in his works produced a most charming effect; but his taste of design was indifferent. However, he is ranked among the number of the best Flemish painters, and his works are often mistaken for those of Mieris and Gerard Douw.—*Houb., Pilk.*

**SLODTZ** (Réne Michael), surnamed MICHAEL ANGELO, a French sculptor, born at Paris in 1705, and died in 1764, aged 59.

He studied under his father, who was a native of Antwerp, after which he went to Rome, and on his return was admitted a member of the Academy of Paris. One of his greatest works is the monument of Languet, in the church of St. Sulpice.—*Nowv. Dict. Hist.*

**SLUYS** (Jacob Vander), a Flemish painter, born at Leyden in 1660, and died in 1736, aged 76. He was bred up in the Orphans' Hospital, where his gentle and pleasing demeanour, as also the appearance of a ready and lively genius, recommended him to the favour of the governors, who determined to have him instructed in the art of painting, as he expressed a particular fondness for that profession. At first he was placed under the care of Ary de Voys, and afterwards became the disciple of Peter Van Slingelandt. In a short time he grew expert in copying the works of his master, and made so happy a progress, that he readily composed those kind of subjects which pleased his own fancy, and always adhered to the manner of Slingelandt in every thing he painted. He seemed peculiarly fond of representing the fashions, modes, and customs of his own time; and his subjects were sports, conversations, assemblies, and different kinds of entertainments, in which he introduced persons of both sexes, and diffused a look of joy, cheerfulness, and gaiety through every countenance. He was very attentive to the neatness of his finishing; but his design, as well as that of his master, wanted elegance, though there is always great harmony in his colouring.—*Pilk.*

**SMEATON** (John), an eminent English architect, mechanic, and engineer, born at Austhorpe, in Yorkshire, in 1724, and died in 1792, aged 68. He was intended

for the law by his father, who was an attorney; but at his own request he was placed under a mathematical-instrument maker. In 1753 he became a Fellow of the Royal Society, and in 1759 he obtained the gold medal for his paper on "The Natural Powers of Wind and Water to turn Mills and other Machines depending on a Circular Motion." Being appointed to rebuild the Eddystone light-house, he completed it in a manner beyond expectation, and it may be justly pronounced a work unparalleled in its kind. He published a curious account of this structure, and its history, in 1 vol. folio. He was also the author of an Account of the Improvements in Ramsgate Harbour, which were conducted by him.—*Europ. Mag.*

SMIBERT (John), a Scotch portrait painter, born at Edinburgh in 1684, and died in 1736, aged 67. He served his time with a common house-painter; but eager to handle a pencil in a more elevated style, he came to London, where, however, for subsistence, he was forced to content himself with working for coach-painters. He was afterwards employed in copying for dealers, and learned to draw the figure by designing after casts. His ardour at last carried him to Italy, where he spent three years in copying portraits of Titian, Vandyk, and Rubens.—Upon his return from Italy he was much employed in painting portraits, when, against the persuasions of his friends, he was tempted to embark in an uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of Cloyne. The king's death dispelled the vision. Smibert, however, who had set sail, settled at Boston, in New England, where he succeeded to his wishes, and died there.—*Walpole.*

SMITH (John), an English en-

graver, who died in 1720. He was the best mezzotinto engraver that has appeared in this country; he united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque: perukes of outrageous length, flowing over suits of armour, compose wonderful habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other when it was out of fashion. Smith excelled in exhibiting both as he found them in the portraits of Kneller, who was less happy in what he substituted than in representing armour. In the Kit-cat Club, he has poured full-bottoms chiefly over night-gowns: if those streams of hair were inconvenient in a battle, we know nothing they were adapted to that can be done in a night-gown. Vertue, who was less diligent in his inquiries after mezzotinters, has left no regular catalogue of Smith's works. His best are, duke Schomberg on horseback; that duke's son and successor, Maynard; the earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Anstruther; Thomas Gill; William Cooper; Gibbons and his wife; queen Anne; duke of Gloucester, whole length, with a flower-pot; duke of Ormond; a very curious one of queen Mary, in a high head, fan, and gloves; earl of Godolphin; the duchess of Ormond, whole length with a black; and Sir George Rooke. There is a print by him of James II., with an anchor, but no inscription, which not being finished when the king went away, is so scarce that it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the Loves of the Gods, from Titian, at Blenheim, in ten plates; Venus standing in a

shell, from a picture, by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; Satyr and Woman, after Luca Giordano; and several others, of which perhaps the most delicate is a Holy Family with angels, after Carlo Maratti. There is a print of himself, after Sir Godfrey Kneller.—*Vertue*.

SMITH (Thomas), an English landscape painter, who chiefly resided at Derby, and flourished about the year 1750. He was usually styled Smith of Derby, in contradistinction to the other artists of the same name, who resided at Chichester. Without the help of a master he reached an eminent rank in his profession, and may be said to have been one of the first of the English artists who explored and displayed the charming scenery of his native country. Several excellent prints were engraved by Vivares from the works of this painter.—*Strutt*.

SMITH (John Raphael). This eminent artist was the son of the preceding artist, and was born about the year 1750. He was instructed in the art of design by his father; but he adopted the branch of engraving, in which he distinguished himself, particularly in mezzotinto. He executed a great variety of prints from his own designs, and after the compositions of other masters.—*Gen. Biog. Dict.*

SMITH (William, George, and John). These brothers were natives of Chichester: William was born in 1707, George in 1714, and John in 1717. It does not appear that they had the advantage of any instruction in the art of painting, but they studied from nature with great assiduity, and had established in their family a kind of domestic academy, which supplied the place of a technical education. William devoted his attention chiefly to portraits, though

he occasionally painted landscapes, flowers, and fruit. George, distinguished by the name of Smith of Chichester, excelled in landscape painting, and reached a very eminent rank in that department. The youngest, John, also painted landscapes, in which he was little inferior to his brother; but he died in the vigour of life. Of the merit of their productions a very favourable idea may be formed by examining the fine prints engraved from them by Woollett, Eliot, Peake, &c.—*Strutt*.

SMITHSON (John), an English architect, who died in 1648. Smithson was taken at an early age into the service of the earls of Newcastle. He built part of Welbeck in 1604, the riding house there in 1623, and the stables in 1625. When William Cavendish, earl, and afterwards duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs: from them Smithson erected that noble apartment, which was lately pulled down. Many of Smithson's drawings were purchased by the late lord Byron from his descendants, who lived at Bolsover.—*Walpole*.

SMITZ, called MAGDALEN SMITH (Gaspar), a Flemish painter, who died about 1689. None of the Flemish writers mention any circumstances relative to the native city, the year of the birth, or the master from whom this painter derived his knowledge of the art, but the English writers represent him as a Dutch artist, who went first to England, and afterwards to Ireland, to follow his profession. He was a painter of considerable eminence, and excelled in miniature portraits, which he painted in oil; and they were very highly esteemed for the resemblance, the expression, and also for a pleasing

tone of colour, full of life and nature: but his principal delight was to paint Magdalens, which he executed in an admirable style. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as the attitudes, have a great deal of grace. He generally gave a solemn and engaging expression of grief to his penitential subjects; and, for the most part, introduced a thistle in the fore-ground, delicately finished, by which his pictures of that kind are usually distinguished. It is reported that an English gentlewoman, of an agreeable person, who passed for his wife, was his model for all the Magdalens he painted. Beside his excellence in portrait and historical figures, he painted fruit and flowers in great perfection; and they were in such esteem, that a picture, which consisted only of one bunch of grapes, sold for 40*l*. He was induced to visit Ireland by the persuasion of a lady of distinction, who had been his pupil while he resided in London; and, on his arrival, he found as great an encouragement as might satisfy the most sanguine expectation. He had the highest prices for his work, and as much employment as he could possibly execute; yet, notwithstanding all his acquisitions, his extravagances kept him always necessitous, and he died in the city of Dublin extremely distressed, although his reputation as an excellent painter was universally established.—*Pilk.*

SMITS, or HARTCAMP (Lodowick) a Dutch painter of fruit, born at Dort in 1635, and died in 1675, aged 40. He was remarkable for a very singular manner of handling, by breaking and scumbling his colours; but he did it in such a manner as to produce a very good and natural effect; and his fruit-pieces in particular were so much coveted, that, as soon as they were finished, they

were bought up. However, his paintings soon lost their original beauty, - by the colours being too much scumbled, and unskilfully mixed and broken, which depreciated his works in a short time; and when he was reproached with that defect, he only answered humourously, that his pictures lasted much longer than the money that purchased them.—*Houb., Pilk.*

SNAYERS (Peter), a Flemish painter of landscapes, portraits, battles, and huntings, born at Antwerp in 1593, and died in 1670, aged 77. He was a disciple of Henry Van Balen, and studied every branch of his art with so much care, that he distinguished himself, not only by an excellent manner of painting history, but likewise by painting battles, huntings, landscapes, and portraits, in all which he was equally eminent. His taste of design was good; his animals have considerable spirit and life; his pencil is free, and frequently delicate; and sometimes his colouring was not unworthy of Rubens. The archduke Albert was strongly attached to him, on account of his extraordinary merit, and appointed him to be his principal painter, with a large pension, which afforded him the means of exerting his genius and employing his pencil as much to his honour as to his advantage. The churches, and many of the grand apartments at Brussels, are ornamented with his paintings; and what seems an indisputable proof of his possessing very eminent talents, is, that his works were commended by the two best artists of his time, Rubens and Vandyk.—*Houb., Pilk.*

SNELLINCK (John), a Flemish painter of history and battles, born at Mechlin in 1544, and died in 1638, aged 94. His excellence principally consisted in painting horses, and giving them graceful and spirited

attitudes and actions, with a firm correct outline in every member. The figures in all his compositions were disposed in agreeable groups; he expressed the hurry and confusion of an engagement with singular judgment and skill; and contrived the darkness arising from the clouds of smoke in so artful a manner, as to relieve and animate his figures. The greatest princes and the prime nobility employed him incessantly: and he received the highest honour by the approbation of Vandyk, who esteemed him one of the best painters of the Low Countries; and testified that esteem by painting the portrait of Snellinck, which was afterwards placed over the tomb of that artist, in the parish church of St. James at Antwerp.—*Van Mander, Pilg.*

**SNEYDERS, or SNYDERS** (Francis), a Flemish painter of landscapes, fruit, &c. born at Antwerp in 1579, and died in 1657, aged 78. He was a disciple of Henry Van Balen, and the first subjects which he painted were fruits of different kinds, and still life; but afterwards his genius prompted him to paint animals, and in that style he was accounted superior to the greatest masters of his time. He studied nature accurately; and his imitation of every object showed not only great exactness and correction, but an equal degree of judgment in the goodness of his choice. Though he had gained considerable credit by his performances in his own country, yet, from an eager desire to improve himself, he travelled to Rome, and there having an opportunity of observing the works of Castiglione, he was so captivated with the style and manner of that great painter, that he not only endeavoured to imitate, but exerted himself, if possible, to surpass him. From that time his

usual subjects were huntings, engagements of wild beasts, kitchens, shops with fruit and vegetables, dead game, and chases of the fox and the stag; in which every object showed truth and nature, every animal had an expression suitable to his species or situation; the landscape was always designed in a fine taste, and the whole composition was admirable. If any of his designs required figures of a larger size, they were generally inserted by Rubens or Jordaens, which still gave an additional value to his works. And these excellent artists so thoroughly understood the nature of tints, and were so expert in their manner of handling, that every picture, though finished by the combined works of two or three different hands, appeared to have been the composition and execution of only one master. His touch is light, and yet firm; his style of composition is rich, and full of variety; his colouring is remarkable for truth, nature, warmth, and force; his animals are designed in a grand taste, their actions, attitudes, and all their motions, having life, spirit, and expression; and he was so exact, that he made even the skins and hair of his animals appear to be real. The archduke Albert, who was governor of the Netherlands, appointed Snyder to be his principal painter; and the king of Spain adorned his palaces with several huntings of the wild boar and the stag, by that great painter, as also did the Elector Palatine; and in their superb collections are still preserved some of the best works of that master. Rubens, who well knew how to prize the merit of Snyder, employed him frequently to paint the landscapes in the backgrounds of his pictures; and although Rubens painted animals and landscapes incomparably well, yet

he often intrusted Snyder to paint both, as also did Jordaens. It is greatly to the honour of three such celebrated artists, that they associated together in the strictest friendship, mutually assisting each other in a most amicable manner; and the works of Snyder, Rubens, and Jordaens, where they have been painted in conjunction, are perhaps more estimable than if they had been the production of any one of them.—*Houb., Pilk.*

SOEST, or ZOUST (Gerard), a German portrait painter, born in Westphalia in 1637, and died in 1681, aged 44. He learned the art of painting in his own country, but went to England about the year 1656, and very soon grew into esteem for portrait painting, as his pictures had force, nature, and warmth of colouring to recommend them; and although they appear to be highly finished, yet they show freedom, spirit, and good expression. The portraits of his men were indeed often excellent; but in his female forms he wanted grace and elegance, and was very rarely commendable in his choice. His draperies are frequently of satin, in the manner of Terburgh; but as he gradually became more conversant with the works of Vandyk, while he resided in England, his ideas were more enlarged, and his taste much more improved. However, he never wanted employment, but always found encouragement equal to his merit.—*Pilk.*

SOLE (Antonio Maria da), an Italian landscape painter, born at Bologna in 1597, and died in 1677, aged 80. He was a disciple of Albano; but he principally applied to landscape painting, and in that branch rendered himself deservedly eminent. His situations were always beautifully chosen, his dis-

tances are pleasing, the perspective receding of his objects is conducted with great skill and judgment, and his colouring is bold and lively. It was remarked of him that he painted, and also constantly wrote, with his left hand, and had full as much command of it as others have of their right.—*Pilk.*

SOLEUR (Hubert le), a French sculptor, who died in England about 1652. He was the disciple of John of Boulogne, and arrived in England in 1630. Of the few of his works that remain, we may judge of those that are lost or destroyed. Of the latter, were a bust of Charles I. in brass, with a helmet surmounted by a dragon, a la Romaine, three feet high, on a black pedestal; the fountain of Somerset-house with several statues; and six brazen statues at St. James's. Of those extant are, the statues in brass of William earl of Pembroke, in the picture-gallery at Oxford, given by the grandfather of the present earl, and the noble equestrian figure of king Charles I. at Charing-cross, in which the commanding grace of the figure, and exquisite form of the horse, are striking to the most unpractised eye. This piece was cast in 1633, in a spot of ground near the church of Covent-garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivett, a brazier, living at the dial near Holbourn-conduit, with strict orders to break it in pieces. But this man produced some fragments of old brass, and concealed the statue and horse under ground till the Restoration. They had been made at the expense of the family of Howard-Arundel, who have still receipts to show, by whom and for whom they were cast. They were set up in their present situation at the expense of the crown, about 1678, by an order from the earl of

Danby, afterwards duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons.—*Walpole*.

**SOLIS** (Virgil), an old German engraver, born at Nuremberg about 1514. According to the usage of the time, he engraved both on wood and on copper, chiefly from his own designs. The copper-plates he engraved in the early part of his life, resemble the works of Hans Sebald Behan; but when he afterwards engraved from the Italian masters, he adopted a style more open and spirited. His wood cuts are similar to those of Jost Ammon, both with respect to composition and execution. On account of the smallness of his plates, this artist is ranked among the little masters.—*Strutt*.

**SOLY** (Arthur), an English engraver, who died about 1695. He was much employed by Robert White, who drew his head in black-lead, which was engraved in 1683. Soly executed two excellent prints of Richard Baxter and Tobias Crisp.

**SON**, called the **OLD** (Joris Van), a Flemish painter, born at Antwerp about 1622. It is not known under what master he studied the art of painting; but it is observed, that his compositions have in several respects considerable merit; that his objects are generally well grouped, and also well designed, and are painted with a light pencil, and a clear natural tone of colour.—*Houb., Pilk.*

**SON**, called the **YOUNG** (John Van), a Flemish painter of fruit, flowers, &c., born at Antwerp in 1661, and died in 1702, aged 41. He was the son and disciple of Joris Van Son, and in his choice of subjects, as well as in respect of his handling and colour, he painted exactly in the manner of his father; although he excelled him in a very high degree

in every part of his profession. To the knowledge which he had acquired from his instructor, he added a continual study after nature; he sketched every object, and by a curious and intelligent observation of what was beautiful in fruits and flowers, he gave his subjects an uncommon appearance of truth, and furnished himself with an almost endless variety. As he had conceived a very high and a very just opinion of the taste and benevolent principles of the English nation, he determined to settle himself at London; and on his arrival in that city, he met so kind a reception as even exceeded his most sanguine expectations; for he was immediately employed, and he painted in a large as well as in a small size. It was his custom to sketch out several designs, before he took pains to finish a single picture; by which means abundance of rough drafts, and the first marking of his ideas, were found at the death of this master, which other artists endeavoured to finish, but without success. He seemed particularly attentive to the finishing of his works with the utmost neatness; nor did he neglect any thing that might add to their lustre, or procure to him the approbation of the public. His subjects usually were flowers, fruits, Turkey carpets, curtains ornamented with gold or silver, and such-like; and he disposed his objects with so much skill, that he made each particular incident in the composition contribute to a general harmony. His pictures, in large as well as in small, show judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries surpass him in representing bunches of grapes; for he finished them with so great a degree of transparence and truth of colour, that the light seemed to be



transmitted through them, so that even the pulp and the seeds were perceptible. The paintings of John Van Son, although they are often confounded with those of his father Joris, through a want of skill and discernment in some who account themselves connoisseurs, are yet very different both in the style and the composition, and are always inexpressibly superior.—*Pilk.*

**SORGH** (Hendrick), a Dutch painter of fairs, markets, &c., born at Rotterdam in 1621, and died in 1682, aged 61. He was first a disciple of David Teniers, and from his penciling and colouring it is easy to observe the school from whence he derived his knowledge of the art; but he afterwards studied under the direction of William Buytenweg, who was esteemed an excellent painter of conversations; his style of composition being rather more elevated than that of Teniers. As Sorgh had therefore perfected himself under two such able artists, he obtained from Teniers a pleasing and delicate manner of colouring, and from the other an agreeable manner of design; yet he frequently varied his style, sometimes painting in the manner of each of those masters, and sometimes he imitated the style of Brouwer, though in general he imitated Teniers. Houbraken mentions an Italian Fair painted by Sorgh, with a multitude of figures, and also a fish-market; in the former is a basket of ducks and other fowls; and in the latter, different kinds of fish painted after nature in an exquisite manner; and the figures as well as the back-grounds are cleanly and lightly handled, somewhat resembling the manner of Wycke.—*Houb., Pilk.*

**SORNIQUE** (Dominic), a French engraver, born at Paris in 1722. He was a pupil of Charles Simon-

neau, whose style of engraving he followed with considerable success, and executed a variety of vignettes and other book-plates, in a neat clear style. He also engraved several portraits and other subjects.—*Strutt.*

**SORRI** (Pietro), an Italian painter, born at Sienna in 1556, and died in 1622, aged 66. He learned the first principles of the art from Arcangelo Salimbeni, a painter of great reputation; by whose precepts he improved as much as it was possible for the time he continued under that master. But when he afterwards observed the great excellence of Passignano, and discerned in the works of that eminent artist an exquisite union of nature and art, he studied them incessantly, and so entirely devoted himself to Passignano, that he attended him to Venice. In that city he acquired additional improvement by the opportunity he had of attending to the grand compositions of Paolo Veronese; and, at his return to Florence, he received the highest marks of approbation and applause, for the beauty of his colouring, and the elegance of his taste in his composition and design. He excelled in landscape and portrait, as well as in history; he had a ready and fine invention; his pencil was very free and masterly; his imitation of nature, beautiful and just; and his thoughts grand and elevated.—*Vas., Pilk.*

**SOUTMAN** (Peter), a Dutch painter and engraver, born at Haerlem about the year 1590. He was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success, particularly at the courts of Berlin and Warsaw. He executed several prints from his own designs, as well as from *Rubens* and other masters.—*Strutt.*

**SOSTRATES**, a celebrated archi-

tect of Cnidos, who constructed the tower of Pharos in the bay of Alexandria, on which he placed this inscription, "Sosratus, of Cnidos, son of Lexiphanus, to the gods who protect navigation." He flourished 273 B.C.—*Stra., Pliny.*

SPADA (Lionello), an Italian historical painter, born at Bologna in 1576, and died in 1622, aged 46. He was first employed in the school of the Caracci as a colour-grinder, and afterwards became one of their most conspicuous scholars. Their discourse and practice inspired him with the will to attempt the art himself, and his success was equal to his efforts. The Caracci were at first his only model; he made some farther progress under Baglioni, and acquired quadrature by his familiarity with Dentone. Stung by a sarcasm of Guido, he in revenge aimed at opposing that artist's delicate manner by one of greater energy, and for that purpose put himself under Caravaggio at Rome and Malta, and returned to Bologna master of a new style, which held a middle between the lowness of Caravaggio and the elevation of the Caracci: his forms are studied though not select; his colour is true; his chario-scuro of great effect, but often mannered by a recurrence of reddish hues in the shades. The most unequivocal characteristic of his style is a daring conceit; an oddity that becomes him, because drawn from his own character, which was as agreeable for its gaiety as dreaded for its insolence. He often was the competitor of Tiarini, always as superior in what depends on spirit and vigour of colour, as inferior in rest; thus he proved himself in the best of his altar-pieces at Bologna, the S. Dominic burning the proscribed Books; thus at S. Michele in Bosco, in that miracle of S. Benedetto, known to students by the name of

Lionello's Stonecutter, (*il Scarpellino di Lionello*) a picture as striking for its whim as excellence of execution, and as such considered by Andrea Sacchi; thus lastly, at the Madonna of Reggio, where in fresco, and in oil, both he and Tiarini exerted their utmost powers. In private galleries he is not scarce. We find his Holy Families, his evangelical stories in half-figures, resembling those of Caravaggio and Guercino, with heads of deep sentiment though not select: his favourite subject in that branch appears to have been the Decollated Head of S. John, the best of which is at Bologna in the Gallery Malvezzi. Lionello was painter to Ranuccio, duke of Parma, where he superintended the ornaments of that surprising theatre, which then had not its equal. In that city, in Modena, and elsewhere, he painted pictures in a taste totally different from his style at Bologna. It is a mixture of the Caracci and Parmigianino: in this style are those which may be considered as his last and best works, when he lived in affluence at court, and studied at ease: Susanna and the Elders, the Prodigal Son, the Martyrdom of a female Saint at S. Jerome at the Carmelites of Parma. His fortune terminated with the life of Ranuccio, whom he did not long survive.—*Pilk.*

SPAGNOLETTO (Joseph Ribera), a Spanish historical painter, born at Xativa in 1589, and died in 1656, aged 67. After studying the works of the greatest masters, he settled at Naples, where he was employed by the viceroy and other great persons. His subjects were mostly tragical scenes, which he painted with uncommon force and expression.—*Cumberland's Anecdotes of Spanish Painters.*

SPALTHOF (N.). The time and place of the birth of this master

are not mentioned by any writer; but the biographers agree that he was a painter of considerable credit; that he had spent several years in his studies at Rome, and travelled on foot three several times to that city. His most usual objects are Italian markets, filled with a variety of cattle and human figures; and also stalls and shops, where herbs, roots, and different kinds of vegetables, are exposed to sale; which objects he copied exactly after nature, and gave them a great deal of roundness and relief, with a strong character of truth.—*Pilk.*

**SPIERRE** (Francis), a French engraver, born at Nancy in 1643. He went to Paris when he was young, where he became a disciple of Francis de Poilly, whose style of engraving he for some time followed with the greatest success. He did not, however, confine himself to the style of his instructor, but went to Italy, where he formed a pleasing and novel mode of handling the graver, which was much admired. He died when young.—*Strutt.*

**SPIERINGS** (Henry), a Flemish landscape painter, born about the year 1633. He proved a good painter of landscapes, having acquired a great deal of skill in his profession by travelling through Italy and France; and in the latter he had the honour to be employed by Louis XIV., for whom he painted several landscapes. His manner of designing was agreeable; his trees, and the forms of them, are well chosen; his touch is delicate, and his colouring has the look of nature. His foregrounds are enriched with a variety of plants, which he copied from nature, and his compositions have a pleasing and a good effect. One of his greatest excellences was his ability to imitate the style and touch of other famous painters, and

in particular of Salvator Rosa; and he had the dexterity often to deceive those who deemed themselves able connoisseurs, several of them having peremptorily pronounced some of the performances of Spierings to have been the work of Salvator Rosa.—*Houb., Pilk.*

**SPIERS** (Albert Van), a Dutch historical painter, born at Amsterdam in 1666, and died in 1718, aged 52. He proved one of the best disciples in the school of William Van Inghen, under whose direction he practised till he was qualified to appear with credit in his profession. Yet, though he might be considered as an able artist, he determined to visit Rome, to form himself there after the most perfect and beautiful models. He examined every production of the great masters that seemed worthy of his attention, but attached himself particularly to the works of Raffaele, Julio Romano, and Domenichino; and such of their compositions as he could not copy in colour, for want of time or opportunity, he took care to design with extraordinary correctness. By that method of conducting his studies he established a good and elegant taste; and he then visited Venice to improve his knowledge of colouring, for which purpose he chose the works of Paolo Veronese for his guide, and attended also carefully to the manner of Carlo Loti. In the year 1697 he returned to his native city, with the character of an accomplished painter, and executed a great number of beautiful ceilings; also several very magnificent apartments at Amsterdam were entirely adorned by his pencil. But being influenced by the solicitation of his friends, and probably urged by the prospect of acquiring reputation and riches, he followed his profession with too much ardour, and laboured abundantly

more than he ought, which impaired his health, and shortened his days. Those who were most capable of judging of the merit of this master allowed him to have a fruitful imagination, great correctness, and a constant attention to nature, which he never neglected in any of his compositions. He followed the taste of the Roman school, and in respect of composition and design, endeavoured to imitate those great men who had formed themselves in that celebrated school; but it was observed of him, that he followed them no farther than they took nature for their guide.—*Houb., Pilk.*

**SPILBERG** (John), a Flemish historical and portrait painter, born in 1619, and died in 1691, aged 72. He was a disciple of Govaert Flink, at Amsterdam, who at that time was in the highest esteem. He continued in the school of that artist for seven years, and afforded such proofs of a happy genius, that before he quitted Flink he distinguished himself as an excellent painter of history and portrait. The merit of his performances soon recommended him to the favour of the great, and he was appointed principal painter to the Count Palatine, at whose court he painted the portraits of that prince and his family, which gained him very great applause. He was honoured with a medal of gold from the hands of his patron, and received several others from different princes by whom he was afterwards employed, as marks of their particular esteem. The general opinion of the works of this master is, that they are well coloured, correctly designed, and finished with a bold free pencil; and there are at Dusseldorp several noble altar-pieces of his hand which are evidences of the justness of that character. In the castle of that city are still to be seen the whole Labours

of Hercules, with figures as large as life, which is much commended; and Houbraken also mentions as one of the capital works of Spilberg, an allegorical picture, representing the alliance between Music and Poetry, in which the female figures have abundance of elegance, and are grouped with judgment. They are as large as life, and the whole is well designed, and in a good taste.—*Houb., Pilk.*

**SPILBERG** (Adriana), a Dutch portrait paintress, born at Amsterdam about 1646. She learned the principles of painting from her father; but her greatest merit consisted in painting portraits with crayons, though she sometimes painted in oil; and her works were very much esteemed for the neatness and delicacy of the handling, and their lively and natural tint of colour. Her eminent abilities occasioned her being invited to the court of the electress, at Dusseldorp, where she received all possible marks of approbation, respect, and honour; and she afterwards became the wife of the celebrated painter Eglon Vander Neer.—*Houb., Pilk.*

**SPILSBURY** (Inigo), an English engraver and printseller, who resided in London about the year 1760. He engraved several plates in mezzotinto, and in the dotted style; and particularly in the latter manner, a collection of gems, which were published in numbers.—*Strutt.*

**SPRANGER** (Bartholomew,) a Flemish historical painter, born at Antwerp in 1546, and died in 1623, aged 77. He was successively instructed by John Madyn, Mostaert, Van Dalen, and a variety of other masters, in his own country, at Paris, at Milan, and at Parma; and in the latter city he worked for three years with Bernardo Soiaro, who had been a disciple of the in-

comparable Coreggio. He went afterwards to Rome, and found a protector and patron in the Cardinal Farnese; who not only employed him in his palace of Caprarola, but recommended him to the pope, Pius V., who engaged him in his service at the Belvedere. There he spent two years and ten months in painting a Last Judgment on a plate of copper six feet high (according to Sandrart), which contained five hundred heads; and was so highly valued, that, after the death of Pius, it was placed over his monument as a principal ornament. From Rome he entered into the service of the Emperors Maximilian and Rodolphus II., by whom he was exceedingly caressed and honoured; and in 1588, Rodolph ennobled him and his descendants, and, in the presence of the whole court, placed a chain of gold, consisting of three rows, round the neck of the artist, and ordered him to wear it as long as he lived. He painted in large as well as in small; and at Vienna finished several grand altar-pieces, with figures nearly as large as life, and also a number of easel-pictures for the Imperial palaces. He received but little improvement at Rome, by neglecting to design after the antiques, by trusting too much to his memory, and by the want of sufficient judgment to guide and direct his genius. He had indeed an extraordinary lightness of hand, and great sweetness of pencil, which always procured him admirers; but he never could be induced to study after nature, and only worked by the assistance of imagination. His designs therefore showed nothing of the Roman taste; the contours of his figures appear constrained and unnatural; and his outline, instead of partaking of the Roman school, is hard, stiff, and ungraceful. In most of his attitudes there is an

air of affectation, which must be disgusting to a judicious eye; and the extremities of his figures are usually so contorted and extravagant, that he is with great justice accounted a mannerist. However, he had in other respects considerable merit; his works shew a free pencil, and abundance of spirit; and in those of his latter time are to be seen a more natural tone of colour, and fewer extravagances. As he worked mostly for the emperors, for princes, and the prime nobility of Germany, his works are not frequently to be purchased; for his circumstances were so affluent, that he painted only for those who solicited him for his work, and he finished all his pictures entirely with his own hand, having never employed any assistant.—*De Piles, Pilek.*

**SQUARCIONE** (Francesco), an Italian historical painter, born at Florence in 1394, and died in 1474, aged 80. He became a painter of eminence, by forming his taste on the study of the most beautiful antiques. But notwithstanding his being perpetually employed, and highly esteemed, at Florence, and other cities of Italy, yet, out of a desire to cultivate the art of painting in the most effectual manner, he quitted all the advantages of his profession, and travelled through Greece, to make designs after the finest models, in statuary, sculpture, or architecture. Those drawings and designs he brought back to Italy, and opened a school for painting, which immediately rose into the highest reputation; and it was remarked that at one time he had a hundred and thirty-seven disciples under his direction; from which circumstance, added to his laborious zeal in promoting the knowledge and love of the art, he was called the Father of the Painters. He possessed a great number of bas-reliefs,

paintings, and designs, which served as instructors to his disciples; and he was so generally respected, that he was honoured with the visits of emperors, popes, cardinals, and the nobility of the first rank.—*De Piles, Pilt.*

**STABEN** (Henry), a Flemish painter, born in 1578, and died in 1658, aged 80. He learned the principles of the art in his own country, afterwards he travelled to Venice, and placed himself as a disciple with Tintoretto; but the death of that great painter, which happened when Staben was not above sixteen years of age, deprived him of many advantages which he might have gained under so famous a master. He painted in a small size with astonishing neatness, and in his compositions showed a commendable invention; and, making a proper allowance for his Flemish gusto, his manner of designing was agreeable, and the disposition of his figures judicious. At Paris there is a picture by this master, which is preserved with extraordinary care, and is exceedingly admired. The subject is the Gallery of a Virtuoso, in which are placed cabinets, and other curious pieces of ornamental furniture. Above those, several pictures, of different subjects, are ranged in regular order; and every object is exquisitely finished, and placed in such exact perspective, that they afford the eye a most agreeable deception. Every part of those small pictures, which are supposed to be the decoration of that gallery, appear so distinct, with tints so aptly proportionate to their situations and distances, and the whole is executed with so delicate a touch, and so much judgment, that the performance is accounted truly admirable.—*De Piles, Pilt.*

**STAEVARTS**, or **STEVERS**, (Palamedes), born in London in

1607, and died 1638, aged 31. This artist is claimed by the Flemish writers as belonging to their school. His father, who was a Fleming, and esteemed an excellent workman in agate, jasper, and other precious materials, being invited to England by king James I., resided at London for some years, in which time his son Palamedes was born, but was carried to Delft while he was yet a child, when his father returned to his native country. He did not study the art of painting under any particular master; but, by the force of a strong natural genius, and heedfully attending to the works of Esaias Vander Velde, he acquired a style of painting and a tone of colour much resembling his model; but in the execution and finishing of his pictures, he was by good judges accounted far superior; and by the best connoisseurs of his time his works were held in the greatest esteem. He excelled in representing encampments with the sutlers' booths, and also in describing battles of horse and foot; the scenes and situations which he chose were agreeably contrived, and he had a very happy manner of expressing the ardour of those who were engaged, the exultation of the victors, and the dejection of the vanquished, the dastards, and the dying. Yet his figures were designed entirely in the Flemish taste, and their habits and dress were taken from those of his own time. His compositions are always full of spirit, and well disposed; in every object nature is well imitated and truly represented; the perspective distances are justly observed, and his figures truly proportioned, according as they are near or remote. His skies are clear, his pencil is free, yet particularly neat; and his pictures are distinguished by a remarkable thinness and transparence of his

colouring. He arrived early at excellence in his profession; and as he was cut off just in the bloom of life, his pictures are few and exceedingly scarce; and on that account, as well as on account of their confessed merit, they are much coveted, and bring large prices.—*Vertue, Pilk.*

STAEVARTS, or STEVERS, (Anthony Palamedes), a Flemish painter of portraits, conversations, &c. born at Delft in 1604, and died in 1680, aged 76. He was the elder brother of Palamedes, and became a painter of some note; but he was very far inferior to his brother in every part of painting, being neither possessed of so delicate a pencil, such transparence of colouring, such invention, disposition, or expression. He took pains to imitate nature, but without elegance of choice; and the figures which he introduced were formal copies of what had occurred to his observation, without any thing graceful in the airs of their heads or in their attitudes; and his draperies were only plain, dry, representations of the modes of his time. Though he frequently painted portraits, yet his general subjects were conversations of persons of both sexes as if they were engaged at cards, or at entertainments of vocal and instrumental music, or at feasts or dances. Of those kinds he painted a prodigious number, which are in but small esteem; though some of them are much better finished than others. But it has been thought that the reputation of his brother's works conducted not a little to the recommendation of his own, as they were often bought by injudicious purchasers for those of Palamedes which are deservedly valued.—*Vertue, Pilk.*

STALBENT (Adrian), a Flemish landscape painter, born in 1580, and died in 1660, aged 80. This artist is placed in the first rank

among the Flemish painters; his style was landscape with small figures, which he executed neatly, with a free and spirited touch, in imitation of the Velvet Brueghel, whose manner he carefully studied, and made the works of that delicate master entirely his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced, and his trees are well formed, with great appearance of nature and truth, except that sometimes they might seem a little too green. His reputation was so effectually established at Antwerp, that many of his pictures were sent to different parts of Europe; and his merit procured him an invitation to the court of Great Britain, where his paintings received the approbation of the best judges of that time; and even to this day they are mentioned with honour. When he quitted England, he returned to his native city, where he continued to follow his profession in the eightieth year of his age. But those pictures which he painted towards his decline are not comparable to those which were finished in the vigorous time of his life, though they have still a sufficient degree of merit to maintain the credit of the artist. Among a variety of subjects and views after nature, which he painted in England, the View of Greenwich was accounted a capital performance, and was exceedingly admired.—*Houb., Pilk.*

STAMPART (Francis), a Flemish portrait painter, born at Antwerp in 1675, and died in 1750, aged 75. He derived his knowledge of painting from Tyssens, and was induced to practise portrait-painting by having had some degree of success in that branch; but a much more prevalent inducement was the prospect of gain. At first he made Vandyck and De Vos his models; but what he after-

wards painted was after nature. While he was yet a young man he was invited to Vienna by the emperor, who honoured him with the title of his cabinet painter; and his obtaining an employment of such distinction, at a court where usually there were many considerable artists, should seem a sufficient proof of his merit. He contrived a method of painting, in an easy and expeditious manner, the portraits of the nobility, who have neither leisure nor patience to sit to a painter for a sufficient length of time. He therefore only marked the features with white, black, and red crayons, which was soon executed, and then, at his own leisure, worked on the portrait with colour, and only at the last finishing touched up the features after nature. Those connoisseurs who have seen the works of Stampart, are profuse in his commendation; and an artist of credit and skill testifies, that it was the custom of that painter to lay upon his canvas a quantity of flesh-colour, in proper places, before he ever began to work, which contributed at once to lessen his labour, and to produce a much better effect.—*Pilk.*

**STAREN** (Dirk Van), a Dutch engraver, who flourished about the year 1540. He is ranked among the little masters, on account of the smallness of his plates, which are very neatly executed. His drawing of the figure is generally very correct, and the extremities are well marked. His prints are very numerous, and are dated from 1520 to 1550.—*Strutt.*

**STARNINA** (Gherardo), an Italian historical painter, born at Florence in 1354, and died in 1403, aged 49. He was a disciple of Antonia Veneziano, with whom he studied design and colouring. He was indebted to nature for an excel-

lent genius, and he took pains to cultivate that genius by incessant application. When he quitted the school of Veneziano, the first works in which he was employed were so highly admired for the elegance of his manner, that his reputation was very soon and very firmly established; and his great abilities being made known to the king of Spain, that monarch invited him to his court, engaged him in several grand designs, and loaded him with presents; so that Starnina, some years after, returned to his own country enriched and honoured. Among a great number of his compositions which are at Florence, one is particularly mentioned as an accomplished performance. The subject is St. Jerom addressing himself to his companions when he is near dying; and the artist has represented some of them writing down his last precepts, some attentively listening to his discourse, and some expressing the effect produced in their hearts by the doctrines he uttered. In that composition the figures were well designed and contrasted; they had animated looks, and proper attitudes; and the whole together was esteemed superior to any of the works of his predecessors.—*Pilk.*

**STEEN** (Francis Vander), a Flemish engraver, born at Antwerp about the year 1604. He distinguished himself by the plates he engraved for the collection of prints known by the name of Tenier's Gallery. He was much employed by the archduke Leopold, who assigned him a pension.—*Strutt.*

**STEEN** (John), a Dutch painter, born at Leyden in 1636, and died in 1689, aged 53. He was successively the disciple of Knuffer, Brower and Van Goyen: but he made himself so acceptable to the latter by his wit, his droll disposition, and, above all, by the liveliness of his



genius, that Van Goyen thought he disposed of his daughter prudently when he gave her in marriage to John Steen. However, although he had many opportunities of enriching himself; by other occupations as well as by his profession, he frequently was reduced, by an idle course of life, even to the lowest ebb, and compelled to work for the subsistence of himself and his family. In the subjects he painted, his genius appeared admirable; and, notwithstanding all the skill he had acquired from the different masters, his genius was his principal director; for he seemed rather to derive his powers in painting from inspiration than instruction. Few painters have animated their figures more than John Steen, or equalled him in the strength of expression. His drawing might sometimes be censurable; but his design was generally correct, his figures well disposed, and his characters strongly marked. His touch is light, easy, and free, and his colouring appears always lively and natural. A capital picture of John Steen's painting is a Mountebank attended by a number of spectators, in which the countenances are wonderfully striking, as being full of humour, and uncommon variety. Houbraken mentions a remarkable picture painted by this master, representing a Wedding. It consisted of the parents, the bride, the bridegroom, and a lawyer or notary. Every person in the composition was exceedingly natural, with surprising expression in the old as well as the young. The notary is described as if he was thoroughly engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if dissatisfied with the match; and the bride seems to be in tears; every character evidencing the ready and humorous invention of the

artist. Houbraken also mentions another composition, equally excellent, representing the Funeral of a Quaker; in which each face is distinguished by so strong, so droll, and so humorous a cast of features, that it excites mirth in every beholder; and would convince us that he had nature for the model of every object, the whole seeming so accurately designed, and with such an air of nature and probability. In designing his figures he showed peculiar judgment and skill; for, at the first sight, one may perceive a proper distinction of the ranks and conditions of the persons introduced in his subject, the difference between a gentleman and a boor, or of those in high or low stations, by their forms, their attitudes, their air or expression; so that in this respect he appears worthy of being studied by other painters. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death they rose amazingly in their value, and are rarely to be purchased, few paintings bearing a higher price, as well on account of their excellence as of their scarcity.—*Houb., Pikh.*

STEFANESCHI (Giovanni Battista), an Italian historical painter, born at Florence in 1582, and died in 1659, aged 77. In his youth he gave early tokens of a good and apt genius; and was afterwards encouraged by his friend Andrea Comodi to apply himself to the study of the art of painting. Andrea took him under his own care, pointed out to him the best rules for his improvement, and made him so thoroughly acquainted with the true principles of his art, that in a short time he rendered himself very considerable, by the correctness of his design, and a beautiful lively tone of

colouring. He also acquired an additional degree of knowledge from the instructions of Ligozzi and Pietro da Cortona, and became an excellent painter in oil and in miniature. Ferdinand II., duke of Tuscany, held him in great esteem; and for that prince he painted several historical sacred subjects in miniature, four of which were of a larger size than usual and of exquisite beauty, being painted after four capital originals of Raffaele, Correggio, Titian, and Andrea del Sarto. The figures of Stefaneschi were exceedingly graceful and lovely; his style was grand, his touch delicate; and the chiaro-scuro was happily and judiciously managed.—*Pilk.*

STELLA (Jacques), a French painter of pastoral subjects, &c., born at Lyons in 1596, and died in 1647, aged 51. Stella's father being a painter, instructed him carefully in his art, as soon as he found him capable of learning to draw. Jacques had arrived only at his ninth year, when he had the misfortune to be deprived of his father; but even at that early age he could design well, and afforded an expectation of his future merit. In his twentieth year he travelled to Italy, with an intention to complete his studies at Rome; but passing through Florence, he was engaged by Cosmo de Medicis, the grand duke, and continued in his service for seven years. He then proceeded to Rome, where he studied the antiques, the works of Raffaele, and the compositions of other great masters, with such success, that he obtained an excellent taste of design, and performed works, in large as well as in small, which effectually established his reputation. As he had received repeated invitations to the court of Spain, he determined at last to visit that kingdom, but travelling through France

in his progress, he could not resist the solicitations of cardinal Richelieu, who recommended him to the king, and procured him a pension of a thousand livres, together with the employment of state-painter, and an apartment in the Louvre; and beside all those advantages, the order of St. Michael was conferred upon him, as a particular mark of the king's favour. This master had an extensive genius; and though history engaged his attention principally, yet he painted all kinds of subjects with equal readiness and ease. His invention is noble, his attitudes are natural, and his outline is correct; but his expression is not striking, nor are his local colours sufficiently determined; his carnations are rather too red, and generally the same kind of tint predominates through them all; though his pictures, taking the whole together, are very agreeable. The subjects which he painted best are of the pastoral kind; however, he showed great excellence in painting boys, perspective, and architecture; yet by the ablest judges he is accounted a mannerist.—*Pilk.*

STELLA (Francis), a French historical painter, born at Lyons in 1601, and died in 1661, aged 60. He was the brother and disciple of Jacques Stella, and travelled with his brother to Italy, lived with him during his residence at Florence, and afterwards went along with him to Rome; but as he did not possess such a genius as Jacques, he never could equal him in any branch of his profession. Orlandi, in the *Abbecedario Pittorico*, is guilty of a great error, in ascribing to this master the character, the age, and the merit of Jacques Stella, referring to De Piles for his authority, whereas there appears nothing in De Piles any way referable to Francis Stella.—*Pilk.*

STELLA (Claudine Boussonnet).

This ingenious lady was the niece of Jaques Stella, born at Lyons about the year 1636. She learned the principles of design from her uncle, but applied herself to engraving, in which she greatly distinguished herself. Her plates are chiefly after the pictures of Jaques Stella and Nicholas Poussin; and perhaps no artist has been so successful in their engravings after the latter painter, in which she has greatly surpassed John Pesne. Her design is correct, and the characters of the heads are admirably expressed.—*Strutt.*

STENWYCK, or STEENWYCK, called the Old (Henry), a Flemish painter of architecture, &c. born, at Steenwick in 1550, and died in 1603, aged 53. He was the disciple of John de Vries, who excelled in painting architecture and perspective. In imitation of the style of this master, Stenwyck chose those kind of subjects; but surpassed him and all his contemporaries, in the truth neatness, transparence, and delicacy of his pictures. His subjects were the insides of superb churches and convents of Gothic architecture, and generally views of them by night, when they were illuminated by flambeaux, tapers, or a number of candles fixed in magnificent lustres, or sconces. He was a thorough master of the true principles of the chiaro-scuro, and distributed his light and shadows with such judgment as to produce the most astonishing effects. The reflections of his lights are charming; and every column, cornice, or other member of his Gothic architecture, is painted with the utmost truth and precision. His pencil is wonderfully delicate, his touch light and sharp; and as he was not expert at designing figures, those that appear in any of his compositions were inserted by Brueghel, Van Tulden, and other eminent artists.

The genuine pictures of this master are extremely scarce, and very highly prized in every part of Europe.—*Pilk.*

STENWYCK, or STEENWYCK, called the Young (Henry), a Flemish painter, born about 1589. He was the son of the famous Henry Stenwyck, by whom he was taught the art of painting; and, by studying the works of his father from his infancy, and also receiving excellent directions from him, he adopted the same manner and style; and, by some very competent judges, was thought to have often equalled, if not surpassed, his father. Vandyck, who admired his works, introduced him to the court of king Charles I. where he met with such a degree of encouragement as was due to his extraordinary talents, and found employment in England for several years. His usual subjects were the inside of churches and grand edifices; but at last he quitted the dark manner, which he had originally acquired by imitating the manner of his father. He sometimes painted the back-grounds of Vandyck's portraits, as often as they required ornamental architecture; and it is the portrait of the younger Stenwyck which was painted by Vandyck, and perpetuated by his hand among the distinguished artists of his time. He died at London; and his widow, who practised perspective painting during the life of her husband, retired after his death to Amsterdam, where she followed that profession, and painted in the style of her husband and his father with great credit; and as her works were generally esteemed, she was enabled to live in affluence and honour.—*Pilk.*

STIMMER (John C.) a Swiss engraver, born at Schaffhausen about the year 1552. He distinguished

himself as an eminent engraver on wood, and executed in a neat style several cuts from the designs of Tobias, which possess considerable merit.—*Strutt*.

**STOCCADE** (Nicholas de Helt), a Flemish historical painter, born at Nimeguen about 1614. He was a disciple of David Ryccaert, the Old; but as soon as he imagined himself capable of subsisting by his own industry, and by the knowledge he had already acquired, he travelled first to Rome to improve himself in design, and went afterwards to Venice, to study that excellence of colouring for which the artists of the Venetian school are so particularly eminent. In his return to his own country he visited France, where his works received great approbation, and he was appointed painter to the French king. Most of the paintings of this master are preserved in Venice and Rome, as he resided for a long time in those cities; and few of them are to be met with in our kingdoms; though they are very much prized. The historical pictures which he painted are of a large size, and his figures are designed in a good taste. He had a broad and free manner of pencilling, with a remarkable sweetness of colour, and showed an ingenious singularity in expressing the actions and passions of his historical characters, in a manner very different from other designers. For instance, while, in the story of Andromeda, many other painters represented her as almost dying with fear and terror, on her apprehension of her danger from the monster, this artist described her in modest confusion, as blushing more from the consciousness of being exposed naked, than terrified at all the horrors with which she was threatened. That picture, and those of Clelia, and Joseph distributing the

corn in Egypt, are exceedingly admired, and were highly celebrated by the best poets of the Low Countries.—*Houb', Pilk*.

**STONE** (Nicholas), an English sculptor, born in 1586, and died 1647, aged 61. He served his time with one Isaac Jones, for whom he worked a considerable time. He afterwards went to Holland, and worked for Peter de Heyser, whose daughter he married, and returning to England was employed in executing monuments for persons of the first distinction. In 1616 he was sent to Edinburgh to work in the king's chapel there. In 1619 he was engaged on the building of the banqueting-house, and in the beginning of the reign of Charles I. he received his patent as master mason. The history of his works is fully recorded by himself. Vertue met with his pocket book, in which he kept an account of the statues and tombs he executed. The following are a few of the many excellent works of this ingenious artist. A tomb for the earl of Ormond, set up at Kilkenny, in Ireland; a superb tomb for lord Northampton, in Dover-castle; another for the earl of Bedford, for which Stone received 1020*l*.; a monument for Spenser the poet, in Westminster-abbey; four statues for the old Royal Exchange in London, Edward IV. Richard III. Henry VII. and Queen Elizabeth. He built the front of St. Mary's at Oxford, and executed many works at Windsor for Charles I. He had three sons, Henry, Nicholas, and John, who were excellent artists.

**STONE** (John), an English painter, who died about 1653. He was an extraordinary copier in the reigns of Charles I. and II. He was a disciple of Cross; and having the advantage of being a good draftsman, he performed several admirable copies

from the best collections in England. His works were held in great repute, and found a place in the best collections.

**STOOP** (Peter), a Dutch painter of battles, &c., who died in England about 1686. He came to England in the train of the queen dowager, Catherine of Portugal; and painted battles, huntings, processions, &c., which were engraved by his brothers Roderigo and Theodore; but after the arrival of John Wyck in England, who painted in the same way, his pictures were not so much valued, by reason of Wyck's superior excellence. Vertue describes a picture of this master's, seven feet wide and two high, containing the king's cavalcade through the gates of the city, the day before his coronation.

**STORK** (Abraham), a Dutch painter of sea-ports, &c. died at Amsterdam about 1708. It is not mentioned of whom this master learned the art of painting; but he studied assiduously after nature, and sketched every vessel and every view which he intended to introduce in any of his compositions, by which means his seas, rocks, havens, and ships have a strong character of truth to recommend them. His usual subjects are, the representation of vessels at sea, in calms or storms, or riding at anchor in havens; also views of sea-ports, with a great variety of boats, barges, and ships, with a great number of figures, occupied in different employments, lading or unlading the vessels. His colouring is pleasing, his touch full of spirit, and his pencil clean, neat, and delicate. His figures, though small, are designed with a correct exactness; and his compositions are generally filled with such a number of them as at once surprises and entertains the observer. A most capital picture of this master is the

Reception of the Duke of Marlborough in the River of Amstel; in which he has represented an inconceivable number of vessels, barges, and yachts, superbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks, and conditions. And although the composition is immense, yet it is disposed without any confusion, and every part of it is very neatly handled and delicately finished. He had a brother who was a landscape-painter, and for the most part painted views of the Rhine; but he did not arrive at the excellence of Abraham.—*Houb., Pilk.*

**STOTHARD** (Thomas, R. A.), a distinguished English historical painter, born in 1755, and died in 1834, aged 79. This delightful artist, and most worthy and amiable man, was of poor parentage, and originally bred a weaver; but his genius overleapt all bounds, and the multitude and beauty of his productions have created for him a name which will be eminently distinguished so long as there is a memory of British art. Fancy, variety, invention, taste, grace, feeling, were all striking qualities of his fascinating pencil; the grotesque and the lovely have been equally illustrated by his talents—the manners and characteristics of all countries, and the inexhaustible charms of universal nature, have been alike adorned by his masterly hand. Viewing his works altogether, though we may have two or three examples of individuals entitled to similar fame in our arts, Stothard must be allowed to stand alone in many respects, while he takes his stand among the foremost of the rare few who have reached the highest sweep and range of this arduous profession.

A portion of his genius has descended in his family, and his spirit still survives in them, though his

eldest son (celebrated for his "Norman antiquities," and other beautiful works,) was unfortunately cut off in the dawning of his powers.

The early designs of Stothard made an epoch in art, and led to that extensive and numerous class of embellished publications which have distinguished the many literary productions of the English press, commencing with the *Novelist Magazine*, published by Harrison of Paternoster Row, and ending with the *Italy* and *Poems* of Samuel Rogers, than whom no one appears more justly to have appreciated the talents of our lamented painter. Stothard had the rare gratification of seeing his works sought after, and the prints from them collected with eagerness, by a number of admirers during his life; nor should it be omitted that, in extending his fame through the medium of engraving, no one contributed more than Mr. James Heath, whose burin was to Stothard what that of Bartolozzi was to the works of Cipriani. There is a bust in marble, by Baily, the most perfect in likeness and character of any thing that has yet been done; and truly honourable it would be to the Royal Academy, or any other body of artists, to procure it, and set it up in hall or gallery, as a just tribute to the genius of an artist who has contributed so much to distinguish and adorn the British school of design.

Mr. Stothard considered the profession of an artist, and most especially the distinction of R. A. (as it ought to be,) the passport to gentility; nor was he ever known, by language or eccentricity, to lower the grade of art, however indifferent he might be to personal appearance. In his conversation he was no less original than in his designs; and his observations on men and manners were shrewd and intelligent, though

his extreme deafness restricted the exercise of his powers in this way. He regretted that he had not been more employed on works of greater dimensions, such as his staircase at Burleigh, and the ceiling of, we believe, the New Court House at Edinburgh; but it is a question if such works would have extended his name, or created so ample a sphere of pleasure as the numerous publications from his pencil.

His style was certainly mannered; but in character and expression, truth and nature ever prevailed. His humour never degenerated into caricature, nor his grace into affectation. His models were in his mind's eye, but the painter's eye was ever abroad; and memory, faithful to its trust, transferred the resemblance of whatever came under his view for the purposes of art.—*Literary Gazette*, May 3, 1834.

The last time the writer of this hasty personal sketch met the venerable painter, it was the pleasure of Stothard to relate not a little of his early fortunes.—"My father (he said) was a native of Stretton, near Doncaster: he came to London while a lad, and when he married took a sort of hotel in Long Acre, which was much frequented by coach-makers. I was born there in the month of August, 1755; I was an only child, and a sickly one: my father, anxious about my health, sent me, when only five years old, to his brother in York; but as he lived in a close part of the city, I was removed to Acomb, a small village two miles north of York, and put under the care of an old douce Scotch lady—a sound Presbyterian, who loved to keep her house in order, and all that was in it. As this was the Kensington Gravel Pits of York, I soon began to grow strong; and I remember that I also

grew solicitous to be doing something.—I soon found employment, which has now afforded me full seventy years pleasure. I became a painter. It came rather curiously about.

“My Scotch friend had two sons in the Temple, London, who had sent her some of Houbraken’s heads; with an engraving of Blind Belisarius, and other prints from the graver of Strange;—as they were framed, she had them hung up in a sort of drawing-room, and rarely allowed any one to look at her treasures, as she called them. One day I ventured to follow her into this sanctuary; she was pleased with the earnestness with which I viewed the heads and groups, patted me on the head, and said I should often see them, since I seemed to like them so much. I became an almost daily visitor to the room; and I began to wonder how such things were done: I was told they were done with pencils. Though the old lady told me this, she little expected the result,—in short, she missed me from her side one day, and found me standing on a chair trying to imitate with a pencil one of the heads before me. She smiled, clapped my head, and bade me go on, adding, ‘Thomas, ye are really a queer boy!’ I did little else now but draw; and I soon began to make tolerable copies.

“I lived at Acomb till I was eight years old, when I left my old Scottish dame with tears in my eyes, and went to the school at Stretton, the birth-place of my father. I continued drawing, and even attempted to make sketches from life. Some one told me that engravings were made from paintings in oil colours: I longed to see a painting, and shall never forget the delight with which, for the first time, I looked upon

one. I resolved to paint in colours, and wrote to my father to send me some: I was, however, too impatient to wait their coming: but going to a cart and plough-wright, I begged black, red, and white oil-colours from him, and commenced to make a picture. I painted a man, I remember, in black paint, and then tried with the red and white to work it into the hues of life. It was a sad daub; I still persevered, and soon learned to handle my brush with more skill, and lay on my colours with better taste. I soon afterwards removed to London, where all manner of facilities abounded—you know the rest.”

These were the words of the great painter: they were noted down almost immediately after he uttered them; and they are given without change, for they are simple and instructive. Of the merits of Stothard as an artist we have repeatedly spoken: they are of a high order, and will not be forgotten while a sense of what is lovely and natural prevails among men.—*Athenæum*, May 3, 1834.

STRADA, or STRADANUS (John), a Flemish historical painter, born at Bruges in 1536, and died 1604, aged 68. He received his first instructions in the art of painting in his native city, but to complete his knowledge he went to Italy, and for some time was employed at Florence, in the palace of the duke. Thence he proceeded to Rome, where he closely studied the antiques, the works of Raffaele and Buonarrotti, who gave him a much better taste of composition and correctness, and enabled him to appear as one of the most eminent artists of his time. Before he quitted Rome, he painted in conjunction with two celebrated masters, Daniello da Volterra, and Francesco Salviati, at the pope’s

palace of Belvedere, and acquired a great deal of the manner of Salviati. Although he was invited to Naples, and other cities of Italy, where he finished a great many considerable works in fresco and oil, yet he fixed his residence at Florence; and in that city are still to be seen some noble performances of Stradanus. In particular, a painting representing the Crucifixion of Christ between the Thieves; which is a grand and fine composition, consisting of a number of figures of foot-soldiers and horsemen, all of them rather larger than life; and around the Cross are the Virgin, St. John, and Mary Magdalen. Besides the subjects taken from sacred history, which he was frequently engaged to undertake, he delighted to paint animals, huntings, and sometimes battles, all which subjects he executed in a noble style, with a ready hand, and firm pencil. But notwithstanding his long residence in Italy, and his ardent studies after the antiques and famous painters of Rome, he always retained too much of the Flemish taste, nor could he ever totally divest himself of it. Stradanus however had a good taste of design, and an agreeable tone of colouring; and those works of his which are in the palace of Belvedere at Rome, maintain their credit, although they are placed among the paintings of Salviati and Volterra.—*Houb., Pilk.*

STRAETEN (H. Vander), a Dutch landscape painter, born about 1665. He had an extraordinary genius, with a very lively imagination, by which he made a remarkable progress in the art of painting at an early time of life. Nature was his principal study; and by diligent practice he acquired an uncommon freedom of hand; and, at his first setting out in his profession, was qualified to make a considerable

figure among the best landscape painters of his time. He showed abundance of merit in his drawings after nature with black and red chalk. But his inordinate love of associating with a set of gay dissolute companions deprived him of his fortune and reputation, and destroyed those talents, which, if they had been properly cultivated, might have procured him affluence, honour, and esteem. He visited London, as it seemed the most certain place in Europe for an artist to meet with encouragement, and he had the good fortune to find his works so much coveted, that he could scarce execute the quantity that was bespoke; and his pictures had, at that time, such real merit, as justified the eager desire of the public to possess some of his performances. But the affluence which he for some time enjoyed served only to give him a stronger appetite to his predominant pleasures; and wherever he could procure a flatterer to feed his vanity, he wasted his substance to entertain him. So abandoned a course of life as he constantly indulged in impaired his abilities; and although he showed the same freedom of hand, he had neither the same judgment nor the same force. He painted ten pictures in one day, and each of them full of agreeable variety, with views of mountains, fountains, water-falls, and other pleasing incidents; and those pictures were fixed up in taverns, where he too frequently consumed his time and his fortune; yet even in such a place, they excited the curiosity of many connoisseurs, who resorted thither to see them. However, his early productions are far superior to those of his latter time; and it is from those only that his character or power as a painter ought to be estimated.—*Houb., Pilk.*

STRANGE (Sir Robert), an emi-



nent Scotch engraver, born in 1721, and died in 1792, aged 71. He served his time under Mr. Cooper, at Edinburgh, and in 1751 visited London, where he applied to historical engraving, in which he arrived at great excellence. In 1760 he went to Italy, where he was chosen a member of the academies of Rome, Florence, and Bologna, and appointed professor of the royal academy at Parma, and at Paris he was made a member of the royal academy of painting. In 1787 he received the honour of knighthood.—*Gen. Biog. Dict.*

**STRADA** (Vespasiano), a Spanish painter and engraver, born at St. Iago, in Valencia, about the year 1620. It is not mentioned under whom he studied, but he probably learned the rudiments of the art from his father, who was an obscure painter. He worked chiefly in fresco, and had embellished the churches and public edifices of Rome with several of his historical paintings, when his promising career was interrupted in the prime of life. He died at Rome at the age of thirty-six years. In the cloister church of S. Maria Maddalena al Corso, the Visitation of the Virgin Mary to St. Elizabeth, and the Adoration of the Shepherds. He etched several plates from his own compositions, which prove him to have been an artist of considerable genius, as they discover the hand of the master.—*Vasari, Strutt.*

**STREATER** (Robert), an English painter, born in London in 1624, and died in 1680, aged 56. He did not confine himself to any particular branch of art, but painted history, portraits, landscape, architecture, and still-life. At the Restoration he was appointed serjeant-painter to Charles II. His principal works were, the Theatre at

Oxford; some ceilings at Whitehall, which have perished; the Battle of the Giants, at Sir Robert Clayton's; and the pictures of Moses and Aaron, in the church of St. Michael's, Cornhill.—*Walpole.*

**STREEK** (Jurian Van), a Dutch historical and portrait painter, born at Amsterdam in 1632, and died in 1678, aged 46. Those objects of still life which he chose for his subjects were painted by him in a very agreeable manner, and he carefully studied and imitated nature in all his compositions, and grouped his objects with so much judgment that they harmonised very pleasingly together. He understood the chiaroscuro thoroughly, and by that means gave his pictures great force, relief, and true resemblance of nature. He sometimes painted portraits, which were well esteemed, and had a free, firm pencil, as also great truth in his colouring.—*Houb., Pilk.*

**STREEK** (Henry Van), a Dutch painter of still life, &c., born at Amsterdam in 1659, and died in 1713, aged 54. He was the son of Jurian Van Streek, and at first was instructed by his father till he was a tolerable proficient; but afterwards he was placed as a disciple with Emanuel de Wit. Under the direction of that master he studied for several years, and assumed his manner and style of colouring; yet his inclination led him principally to paint architecture, and he gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other grand buildings, in which his perspective was regular and true, and the imitation very exact.—*Houb., Pilk.*

**STRUTT** (Joseph), an English engraver and writer on art, born in London about the year 1745. He

engraved a variety of plates in the crayon and dotted manner, which are executed with great neatness and delicacy. Mr. Strutt published a laborious and interesting work, a Biographical Dictionary of Engravers, which he embellished with several plates, engraved by himself. He also published the Antiquities of England, with plates of his own engraving.—*Bryan*.

STUART (James), an English architect, commonly called Athenian Stuart, born in London in 1713, and died in 1788, aged 75. His mother was left a widow, in poor circumstances, with four children, of whom James was the eldest, who when very young maintained the rest of the family by painting fans. Having lost his mother, and placed his brother and sisters in good situations, he went to Italy, and forming an intimacy with Mr. Revett the architect, they went to Athens, where they made a number of drawings of the remains of ancient architecture. In 1762, the first volume appeared of The Antiquities of Athens, to which two volumes more were added after the death of Stuart. This ingenious man, on his return to England, was appointed surveyor to Greenwich Hospital.—*Europ. Mag.*

STUBBS (George), an English painter of animals, &c., born at Liverpool in 1724, and died in 1806, aged 62. He showed uncommon skill in his anatomy of animals, particularly horses; his best picture is Phæton with the horses of the sun. He was a member of the Royal Academy.

STUVEN (Ernest), a German painter of portraits, fruit, flowers, &c., born at Hamburg in 1657, and died in 1712, aged 55. He was a disciple of one Hins, a painter in that city; but at the age of eighteen he went to Amsterdam, and spent

some time under the direction of John Voorhout, and William Van Aalst. As he had observed that portrait painting was a most profitable branch of his profession, he applied himself to it industriously; but he soon perceived that his pencil was better adapted to the painting of fruit and flowers, and therefore he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very neat though not a first-rate artist, in that class.—*Pilk.*

SUBLEYRAS (Peter), a French historical painter, born at Uzez, a town in Languedoc, in 1699, and died in 1749, aged 50. He was the son of an indifferent painter, who placed him as a disciple with Anthony Rivalz, at Toulouse. His proficiency under that master was considerable, and it qualified him to appear to such advantage at Paris, (where he gained the academical prize,) that he was sent to Rome. At Rome he rose to reputation, and was employed by the Pope, the cardinals, and the principal nobility. His works were coveted, not only by the grantees of Italy, but by several of the princes of Europe. He painted one grand composition for the church of St. Peter, which was extremely commended; he finished also many easel-pictures, for private persons; and had the honour to paint the portraits of Benedict XIV. and a great number of the cardinals and princes who resided at Rome, where he himself, not unregretted, died.—*D'Argenville, Pilk.*

SUBTERMANS (Justus), a Flemish historical and portrait painter, born at Antwerp in 1597, and died in 1681, aged 84. He was the disciple of William de Vos, though he also received instruction from Francis Porbus. By practising under

both of those masters, he formed a style that was accounted elegant, and in his colouring and disposition equalled the best masters who were his contemporaries. But, having established his reputation in his own country, he travelled to improve himself in Italy; he visited the principal cities, and accurately studied every thing that could any way conduce to the advancement of his taste. He was employed by Cosmo II. duke of Tuscany, by the emperor Ferdinand II., by pope Urban VIII., and by most of the cardinals, princes, and nobility of every city through which he passed. The invention of Subtermans was admirable, and he had an elevated manner of thinking and composing; his attitudes were just and natural; his draperies broad, and well cast; his colouring, though of a particular kind, was strong, lively, and pleasing, showing a powerful effect from the management of the chiaro-scuro; and his expression is excellent: all which perfections in this great master may be observed in a celebrated picture of his hand, in the palace at Florence; the subject of it is the Homage sworn to Ferdinand II. by the Florentine Nobility. It is a grand and fine composition; the colouring is wonderfully natural and true, having also an extraordinary force; and the portraits are designed so judiciously, and have their characters so well marked, that it is easy to perceive one of his greatest excellences consisted in portraits.—*Houb., Pilk.*

SUEUR (Peter le), called the Elder), a French engraver on wood, born at Rouen about the year 1636. He was a disciple of Bellay, and, according to Papillon, greatly surpassed his instructor. Among other prints, he executed a wood cut, representing Judith, from Goltzius, dated 1670.—*Papillon, Strutt.*

SUEUR (Peter le, called the Younger.) He was the son of the preceding artist, born at Rouen in 1663. He was instructed in the art of design, and engraving on wood, by his father. His drawing was tolerably correct, and his cuts are executed with great delicacy. He engraved some devout subjects, and biblical prints; and Papillon mentions an emblematical subject by him, called Alpha and Omega, in which the Christian religion is represented by a naked figure, and Idolatry concealed by a veil.—*Papillon, Strutt.*

SUEUR (Nicholas le). This artist was the son of Peter le Sueur the Younger, born at Paris in 1690. He also excelled as an engraver on wood, and was the most eminent of his family. He executed several fine cuts for the Crozat collection, chiefly in chiaro-scuro, which gained him great reputation. He also engraved, in a very tasteful style, the ornaments which embellish the edition of Fontaine's Fables, from the designs of Bachelier.—*Papillon, Strutt.*

SUEUR (Eustachis le), a celebrated French historical painter, born at Paris in 1617, and died in 1655, aged 38. He was a disciple of Simon Vouet, and became one of the most eminent artists of the French school, his reputation having rose to so high a degree that he was called the French Raffaele. He studied those antiques to which he had access in his own country with all possible assiduity, and seemed to be always ambitious of imitating the style of Raffaele, as well as other distinguished masters of the Roman school; but, aiming to be delicate, his proportions are sometimes slender, and his figures frequently appear to have too great a length. The invention of Le Sueur was easy and fertile; his compositions grand and

judicious; his draperies show simplicity and grandeur united, in conformity to the taste of Raffaele; and in the manner of his folds he endeavoured to observe the order of the antique. Yet perhaps his too close attention to the antique contributed in a great measure to that hardness and dryness which are observable in some parts of his works. He never quite divested himself of the manner of colouring which he had acquired under Vouet, and knew but little of the *chiaro-scufo*, or of those colours which are called local. Le Sueur had undoubtedly very extraordinary merit, but that merit is blended with great imperfections; so that in some parts of every picture he painted he appears unequal to himself. His taste of design, and the airs of his heads, are justly to be admired; but his naked figures are usually faulty in the disposition, as well as the action of the muscles. The distribution of his lights and shadows is not judicious; his colouring is bold, but not free; and there seems to be too much strength in proportion to the design. Yet his attitudes are always noble, simple, and natural; his expression is great, and well adapted to his subject; and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegancies and defects of painting; he excelled in the superior and most difficult parts of his profession, and erred in those which are least important. The principal work of this master is the Life of St. Bruno, in twenty-two pictures, preserved in the cloister of the Chartreux at Paris; it employed him for three years, and by that performance posterity will be enabled to judge of his eminent abilities.—*D'Argenville, Pikk.*

**SURRUGUE** (Louis), a French engraver, born at Paris in 1695. He

was instructed in design and engraving by Bernard Picart, whose style he adopted with success, and, like his instructor, united the point with the graver in a very agreeable manner. The effect of his prints is pleasing, and he would have reached an eminent rank among the engravers of his country, if his drawing had been more correct. He was a member of the Academy at Paris. His son Peter was an indifferent engraver.—*Strutt.*

**SUNMAN** (—), a Dutch portrait painter, who died in England about 1707. He came to England in the reign of Charles II. and was much employed after the death of Sir Peter Lely; but having drawn the king with less applause than Riley, he was disgusted, and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders, now in the picture gallery. He drew Dean Fell, father of the bishop, and Mr. William Adams, son of him who published the *Villore Anglicanum*.—*Vertue.*

**SUYDERHOEF** (Jonas), a Dutch designer and engraver, born at Leyden about the year 1660. He was instructed in design and engraving by Peter Soutman, whose style he followed, but excelled him in the delicacy and harmony of his execution. Although his plates are finished with uncommon neatness, they produce a vigorous as well as a pleasing effect, and his plates exhibit an unusual intelligence of the *chiaro-scufo*. He advanced his plates considerably with the point, and finished them with the graver, in a very picturesque style. He engraved a variety of subjects, after different masters, and a considerable number of portraits, which are admirably executed; and his prints are deservedly held in high estimation.—*Strutt.*

**SWANENBURG** (William Van), a Dutch engraver, born at Leyden about the year 1581. He was a disciple of John Saenredam. His style of engraving is bold and free, and his prints bearsome resemblance to the manner of Henry Goltzius. He had a great command of the graver, but it is to be regretted that his drawing is not more correct.—*Strutt*.

**SWANEVELT**, called the **HERMIT OF ITALY**, (Herman), a Flemish painter, born in 1620, and died in 1680, aged 60. It was generally supposed that he was a disciple of Gerard Douw; but he went very young to Italy, and his genius prompting him to landscape-painting, he placed himself as a disciple with that inimitable artist Claude Lorraine, and soon proved himself worthy so distinguished a master. He studied nature incessantly; and very frequently, along with Claude, observed the tings of the morning-light on the surfaces of different objects, on the mountains, rocks, trees, skies, and waters; and the various effects of light at noon and evening, by which he was enabled to give his own works so much beautiful truth and nature, as will for ever render them extremely estimable. It afforded him particular delight to frequent the elegant remains about Rome, to observe and to design after the finest ruins: and in that entertainment he spent all his leisure hours. From which studious and retired manner of life, he was called the Hermit; and although he was by birth a Fleming, he was distinguished by the name of the Hermit of Italy. His pictures have a sweetness and tenderness, like Claude, but they want his warmth, and are not so striking in their effect; yet, with respect to his figures and animals, they are far superior to those of his

master, in the design as well as the outline. The forms and the touchings of his trees are evident proofs of the delicacy of his ideas and of his pencil; and as the paintings of Swanevelt approaches nearest to the style and manner of Claude, they have always been proportionably prized; and, contrary to what has happened to some of the greatest artists that ever painted, his pictures were so eagerly coveted, that even in the life-time of Swanevelt, they were sold at excessive high prices.—*De Piles, Pilek*.

**SYDER** (Daniel), a German historical painter, born at Vienna in 1647, and died in 1721, aged 74. He travelled at an early age to Venice, and studied the art of painting under Carlo Loti. After a close application for some years, he imitated the manner of that artist with so great accuracy, that many of his pictures have been taken for those of his master; and even in Italy, where two or three pictures of the same subject are seen, it is a disputable point at this day, which were painted by Syder, and which by Loti. When he had continued a sufficient length of time at Venice to perfect his knowledge of the art of colouring, he removed to Rome, to obtain a more improved taste of drawing and design, as the Roman school excelled in those branches; and, preferably to all others in that city, he placed himself under the direction of Carlo Maratti, who was at that time the most celebrated master in Italy. Every advantage he could hope for he obtained from the precepts of that great man, who not only communicated whatever observations might be profitable to him in his profession, but also recommended him to the favour of the duke of Savoy. That prince having received him with singular respect,

engaged him in his service ; and was so exceedingly pleased with his performances, that he showed him many public marks of his regard, and conferred on him the honour of knight-hood. Two capital compositions of this master are at Rome, one in the Chiesa Nuova, and the other in the church of St. Filippo Neri ; the subjects of which pictures are, the Gathering of the Manna in the Desert, and a Last Supper. In both the disposition is good, the drawing and design so correct, and the expression of the passions so excellent, that those two compositions are deemed sufficient to eternise his reputation. One incident relative to this master may not be unworthy of the reader's notice, as it serves to show how highly he was favoured by his patron the duke of Savoy. To unbend his mind from the fatigue of composing historical subjects, he sometimes painted portraits ; and when the duke sat down to be painted, Syder

appeared in some confusion, having mislaid his maulstick : but the duke offered him his walking-cane, which was very richly set with diamonds, and cheerly asked him whether that would answer his purpose. The painter made use of it while the duke sat, and then presented it to him as soon as he arose ; but the courtiers, having previously received their directions, prevented him from returning it, and told Syder that the duke never resumed a gift which he had voluntarily bestowed.—*Pilk.*

SYBRECHT (John), a Flemish landscape painter, who died in England about 1703. He accompanied the duke of Buckingham to England, who employed him at Clifden. In 1686 he made several views of Chatsworth. Lord Byron had two pieces by his hand ; the first a landscape in the style of Rubens' school ; the other, which is better, a prospect of Longleat, in Wiltshire, not unlike the manner of Wouvermans.—*Walpole.*

## T.

**TACCA** (Peter James), a celebrated Italian sculptor, born at Carrara in 1590, and died at Florence in 1640, aged 50. He was a pupil of John of Bologna. One of his greatest works is the statue of Ferdinand III. grand duke of Tuscany, with four slaves chained at the foot. This fine piece of art is at Leghorn.—*Moreri.*

**TAFFI** (Andrea), an Italian historical painter, born at Florence in 1213, and died in 1294, aged 81. He was the first who introduced among his countrymen the true knowledge of the art of painting in mosaic, as Cimabue had before revived the art of painting in fresco and distemper in that city. Andrea,

having heard of some very famous Greek artists who painted mosaic in the church of St. Mark at Venice, went thither, and cultivated an intimate friendship with a principal person among them, called Apollonius, and finally prevailed on him, by solicitations, by presents, and by large promises of advantage, to accompany him to Florence, to teach him the best manner of working in mosaic, and also the method of compounding the most durable kind of cement. On their arrival at Florence they associated together, and executed several works, which in that age were wonderfully admired. But the performance which secured the fame of Andrea, was a Dead

Christ; which he finished with his own hand, in a chapel at Florence; and it cost him abundance of care and labour, as the design was seven cubits long. Undoubtedly, Andrea was very far excelled by Giotto, and many other subsequent artists, yet he had the honour of being the first who instructed his countrymen in the art of mosaic, and pointed out to them that road to excellence which they afterwards very happily pursued.—*Pilk.*

**TALMAN** (William), an English architect, who flourished in the reign of William III. He was controller of the works in this reign, and was employed in several considerable works. In 1671 he built Thoresby-house in Nottinghamshire, burned a few years since; Dynham-house in Gloucestershire, in 1698; Swallowfield in Berkshire; and Chatsworth, the elegance and lightness of the front do great honour to the artist; the other sides are not equally beautiful. The flight of steps by which you ascend from the hall to the apartments, was thought noble enough by Kent to be borrowed for Holkham. His son, John Talman, was esteemed a good artist. A few of his drawings are in the library of the Antiquarian Society.—*Walpole.*

**TANJE** (Peter), a Dutch engraver, born at Amsterdam about the year 1700. He was a very industrious artist, and engraved a great number of plates of portraits, and various subjects, as well as vignettes, and other book-plates. The most considerable of his works are five large plates, engraved from the famous paintings on glass in the windows of the church of St. John, at Gouda. He also engraved some plates for the Dresden Gallery.—*Strutt.*

**TARDIEU** (Nicholas Henry), an eminent French engraver, born at

Paris in 1674, and died in 1749, aged 75. He was first a pupil of Le Pautre, and was afterwards instructed by John Audran. This artist may be ranked among the distinguished engravers of his country. His design is generally correct, and, by a judicious union of the point and the graver, he finished his plates in a tasteful and effective style. He was engaged in some of the most important publications of his time, and engraved several plates for the Crozat collection, the gallery of Versailles, and others.—*Strutt.*

**TARDIEU** (Elizabeth Clara). This lady was the wife of the preceding artist, and executed several prints from various masters in a neat bold style.—*Strutt.*

**TARUFFI** (Emilio), an Italian historical and landscape painter, born at Bologna in 1632, and died in 1694, aged 62. He was a disciple of Albano, with whom he studied for some years; and then appeared in his profession with all those advantages that might be expected from an artist directed by so eminent a master. The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice in his scenes and situations; his figures are elegant, and placed with judgment; and, as well in historical compositions as in his landscapes, he had a lively and pleasing manner of painting and designing. There is a fine picture by Taruffi in the noble collection of the earl of Pembroke, at Wilton, representing Cupid forcing away his bow from another boy who had seized it.—*Pilk.*

**TAVARONE** (Lazaro), an Italian historical and portrait painter, born at Genoa in 1556, and died in 1631, aged 75. He was a disciple of Luca Cangiagio, or Cambiasi, a master of extraordinary distinction. When his proficiency under that able

artist sufficiently qualified him to appear with credit in his profession, Luca was invited by Philip II. king of Spain, to paint several grand designs at the Escorial; and he took Tavarone along with him, to assist him in that undertaking. But after the death of Cangiagio, Tavarone was retained in the service of that monarch for nine years, not only to finish what had been left imperfect by his master, but also to paint many compositions of his own, which he executed to the entire satisfaction of the king and the whole court. He likewise painted portraits when he returned from Spain to his own country, and acquired by his works a great fortune, and a much greater reputation.—*Pilk.*

**TEMPESTA** (Antonio), an Italian painter of battles, huntings, &c., born at Florence in 1555, and died in 1630, aged 75. He was a disciple of John Strada, or Stradanus; but he proved in many respects far superior to his master, particularly in the fertility of his invention, and also in the abundance and variety of his figures. The subjects which he most delighted to paint were animals of various kinds, huntings of the stag and wild boar, and battles; and those subjects he expressed with much liveliness and nature, though he seemed to neglect the delicacy of colouring. He invented his subjects with ease; he had a ready execution, and his touch was free and firm; but his chiefest excellence consisted in battles and horses, which he designed with a peculiar spirit.—*Felibien, Pilk.*

**TENIERS**, called the Old (David), a Flemish painter of conversations, rural sports, &c., born at Antwerp in 1582, and died in 1649, aged 67. He was a disciple of Rubens, who highly esteemed him for his promising genius, and with great

satisfaction examined and commended his designs. From the school of that celebrated painter, Teniers went to finish his studies at Rome; and having attached himself to Adam Elsheimer, he continued with him for six years; and between the style of his two masters, who were incomparable artists in their different manners, he formed a peculiar style, which was agreeable and very natural; and he appeared to be the inventor of that manner of painting which his son afterwards so happily cultivated, and brought to its utmost perfection. His pictures were usually small, and his subjects were the shops or laboratories of chymists, conversations, rural festivities, and exercises, temptations of St. Anthony, or friars, with a number of figures, which he executed with so neat a pencil, and with so much nature and truth, that his pictures procured him great honour, as well as continual employment; and every lover of the art seemed eagerly desirous to possess some of his works. However, although his colouring, his touch, his design, and his pleasing distribution of the lights and shadows in his pictures, very deservedly received universal applause, yet whoever will critically examine the paintings of the old and young Teniers, may observe a touch more free and delicate, a finer choice of actions and attitudes, and a much greater transparency, in the works of the son, than in those of the father.—*De Piles, Felibien, Pilk.*

**TENIERS**, called the Young (David), a Flemish painter, born at Antwerp in 1610, and died in 1694, aged 84. He was principally instructed by his father, whose taste of design he always followed; but he was afterwards the disciple of Adrian Brouwer, and had also the advantage of receiving great improve-



ment (particularly in respect of colouring,) from the precepts and direction of Rubens. For some time after he commenced painter, his merit was so little regarded, that he was often under a necessity of going in person to Brussels to dispose of his own pictures, as well as those that were painted by his disciples; and was as often mortified to find the paintings of Tilburg, Artois, Van Heil, and others, preferred to his own, although they were in every respect far inferior. But the archduke Leopold, as soon as he saw some of his performances, immediately distinguished him in an honourable manner, placed him in such a light as made all his merit conspicuous, and laid the foundation of his future fortune. He appointed him one of the gentlemen of his bed-chamber; presented him with a chain of gold, to which the portrait of the archduke was affixed; and gave him the direction of his gallery of paintings, which Teniers afterwards copied, and published those prints of them, in a folio volume, that are well known by all lovers of the art of painting. The works of this extraordinary genius being dispersed through most of the European courts, and some of them having been transmitted to the king of Spain, he expressed uncommon pleasure in beholding them, invited the artist into his service, employed him for several years, and ordered a gallery to be built as a particular repository for the paintings of Teniers. Nor had this master fewer marks of honour and particular esteem from Don John of Austria, and Christina queen of Sweden; the former having associated with him in the most familiar friendship, and the latter (besides a liberal payment for his works) having made him many valuable presents, and among others a chain of

gold, with her own bust impressed on a medal. He studied nature in every shape, with a most curious and critical observation; and as he generally composed his subjects from persons in low stations, he accustomed himself to frequent their meetings, at sports, feasts, and pastimes; and by that means had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions of every age and sex. From such observations he had nature always present to his imagination, in whatever subject he composed, and was enabled to give his figures such truth, and such expression, as must for ever assure his works of the approbation of the best judges; and it cannot but seem surprising, that subjects which appear to be so low and barren could furnish such a wonderful variety from the hand of one master. Teniers had a ready and lively invention, and was full as ready to execute as to invent; he made nature his model perpetually, and imitated it with astonishing exactness and truth. His pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and, although not very much varied, are clear and brilliant; and as to the expression of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more strongly marked, more striking, or more natural. His pictures are generally clear in all their parts, with a beautiful transparency; and it is observed of him by several writers, that he possessed the art of relieving his lights by other lights, without employing deep shadows, and yet produced the intended effect in a very surprising manner. That method of practice, it is thought, was derived from an observation com-

municated to him by Rubens, which was, that strong oppositions were not always necessary to produce a fine effect in a picture; and that observation Rubens knew infallibly to be just, from his studying the colouring and tints of Titian with accuracy and judgment. Teniers was remarkable also for another extraordinary excellence; the power of imitating the works of the greatest painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artists, whose touch and colouring were exceedingly different; and he could give his imitations of those masters so strong a character of originality, as to leave it doubtful whether they were not really painted by the very artists of whose manner of thinking, composing, and pencilling they were only an imitation, or what the Italians call *pasticci*. His principal subjects are landscapes, with small figures, corps de garde, merry-makings, kermesses, fairs, shooting at butts, playing at bowls, and the diversions, sports, or occupations of villagers; but any of those subjects which he painted in small size are by many degrees preferable to those of larger dimensions. Some connoisseurs have objected to the compositions of Teniers, that his figures are too short and clumsy, and that there appears too much sameness in their countenances and habits; but it ought to be considered, that as he designed every object after nature, and formed his ideas from that nature with which he was most conversant, he may indeed be thought not to have given an elegance to his forms equal to the Italian ideas of elegance; but of such elegance as appeared in his models, there is sufficient to demonstrate the goodness of his choice, and the most exact precision in every character

and every expression; and the incredible prices which are at this day given for the paintings of this master in every part of Europe, are an incontestible evidence of the universal esteem and admiration of his works. Many pictures of this great master are accounted principal ornaments of the richest cabinets of Italy, England, France, Germany, and Ireland, too numerous to be particularly recited; but Descamps mentions an altar-piece in the church of Meerbeck, a village near Mechlin, painted by this artist, of which the subject is the Temptation of St. Anthony; and what seems very remarkable is, that the figures are as large as life and it is thus inscribed, David Teniers junior fecit, 1666.—*De Piles, Felibien, Pilk.*

TERBURG (Gerard), a Dutch painter of portraits, conversations, &c., born at Zwooll, in 1608, and died in 1681, aged 73. He learned the art of painting from his father, who spent some years at Rome. Some authors imagine that he perfected himself under another master at Harlem, before he commenced artist; but, however that may be, he made a considerable figure in the Low Countries, and was accounted a very good painter before he set out on his travels. He visited Italy, Germany, and France, and wherever he followed his profession received all possible encouragement and approbation. At length by the influence of Count Pigoranda, the Spanish ambassador at the treaty of Munster, he was induced to visit Spain, and had the happiness of being favoured by the king and the grandees of his court. His works afforded so great satisfaction to the Spanish monarch, that he conferred on him the honour of knighthood, and presented him with a chain and medal of gold. But, although he had visited the principal

cities of Italy, and had sufficient opportunities of observing the finest productions of ancient and modern artists, yet from his works it appears that the curiosities of that country must have made very little impression on him, as he never improved his taste of design by any thing he had observed, nor altered his manner of composition. The subjects which Terburg generally painted, were conversations, representing either persons engaged at different games, performances on musical instruments, or humorous droll adventures and incidents, all of them copied from nature; though it must be allowed that, in his compositions, nature appears too servilely copied, and without that desired embellishment which is the result of elegance of choice. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent; and he shows a pleasing and skilful management of the *chiaro-scuro*; but he wanted a better taste of design. He was remarkable for introducing white satin, in the dress of some figures, in every one of his compositions; for he painted that kind of silk perfectly well, and always took care to dispose of it in such places as caused it to receive the principal light; nor did he ever paint a picture without a satin drapery. But he was neither so delicate nor so judicious as Mieris or Gerard Douw, or his disciple Netscher; his pencil being more heavy, and his figures more gross. His greatest excellence consisted in portrait, and in that style his colouring was true nature, the resemblance striking, and the character well marked. The most capital performance of Terburg is the representation of the plenipotentiaries assembled at the Congress of Munster; in which he has painted from the life

the portraits of all the ambassadors and noble persons which were present at the signing of that treaty.—*Houb., Pikk.*

TERWESTEN (Augustine), a Dutch historical painter, born at the Hague in 1649, and died in 1711, aged 62. Having from his youth had a fondness for the art, he made it his constant amusement to draw after prints and casts, and in some years acquired sufficient skill to model in wax, and carve on different metals. But finding himself unsatisfied with that knowledge which he had already obtained, he determined to make painting his profession; and for that purpose, although he was near twenty years of age, he placed himself as a disciple with Wieling, who was a painter in great reputation; and continued with him for two years, till that master went into the service of the elector of Brandenburg. Then, for two years more, he practised in the school of William Doudyns, where he improved himself in pencilling and colouring; and afterwards travelled to Italy, to establish himself in a more correct taste of design than he found it possible to acquire in his own country. At Rome he exerted himself to design after the finest antiques, and also to study and copy the best works of Raffaele; but at Venice he devoted his whole attention to the colouring of Titian and Tintoretto; and by a close application, during six years which he spent in Italy, he obtained such improvement as procured him honour and employment on his return to his own country. Among other accomplishments, Terwesten had gained an uncommon freedom of hand and readiness of pencil, which enabled him to finish several grand compositions in saloons and magnificent apartments, in a short

space of time; and by those works he established his reputation effectually through the Low Countries. The subjects which this master painted, were usually taken from Ovid; but he likewise composed many from sacred history, as well as from profane writers. He had a good genius, a lively and prompt invention, and a rapid execution: his colouring is natural, his draperies are well cast, his design is correct; and he is ranked among the principal painters of his time. A convincing proof of Terwesten's expeditious manner of painting is afforded us by Houbraken, from his own knowledge. He tells us, that having paid a visit to Terwesten, while he was painting the hall of burgomaster Sluigeland at Dort, with fabulous histories from Ovid, and having surveyed the work of the whole apartment, he observed the outline of a design sketched only with a crayon on the chimney-piece. He then pressingly invited the artist to suspend his work for a while, and walk abroad with him; but Terwesten said he had somewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken did not fail to return precisely at the time appointed, and then saw with astonishment, that, in so short a space of time as two hours, the chimney-piece was entirely finished, although it consisted of three or four figures. He was the principal reviver of the academy at the Hague, which had much declined; and, by his abilities, it was restored to its former lustre. At last he was invited to the court of Brandenburg, where he was employed to adorn the grand apartments of Orangeburgh; for which he not only received the commendations of the elector, and

the nobility of his court, but also the approbation of the best judges of the art. At Berlin he introduced an academy for painting, like that at Paris, of which he was appointed director; and in that city he continued the remainder of his life, respected by his prince, and esteemed by the nobility.—*Houb., Pilk.*

TERWESTEN (Elias), a Dutch painter of flowers, fruit, and animals, born at the Hague in 1651, and died in 1724, aged 73. He was the brother and disciple of Augustin; and became very eminent for painting flowers, animals, and fruit, and his works were in great esteem; but, notwithstanding the success he experienced in his own country, he was desirous to improve himself still more by examining the works of the best artists of Italy, and therefore travelled to Rome, where he settled entirely. The Elector of Brandenburg, confiding in the judgment and skill of this master, appointed him to procure the finest casts from the antique statues, for the ornament and use of the academy at Berlin; and he also purchased for that prince the valuable curiosities collected by Bellori, which were so carefully transmitted, that they arrived at Berlin without the smallest damage.—*Houb., Pilk.*

TERWESTEN (Matthew), a Dutch historical painter, born at the Hague in 1670, and died in 1725, aged 55. He was the youngest brother of Augustine, who with great satisfaction observed the early appearances of genius in Matthew, and instructed him carefully in the rudiments of the art. But afterwards he was successively the disciple of William Doudyns, and Daniel Mytens, under whom he made such a progress, that he distinguished himself by several good compositions, and finished some noble ceilings

which were begun by his brother Augustine, but had been left imperfect at his going to the court of Berlin. As Augustine had rendered himself eminent by having studied in Italy, Matthew pursued the same track, and visited Venice and Rome; in the former city, to obtain a true knowledge of the art of colouring, and in the latter, an elegant taste of design; and in both respects he proved extremely successful: so that, on his arrival in Holland, after perfecting his studies, he found immediate employment, and his compositions were approved of by the ablest judges and connoisseurs. The greatest part of his performances are ceilings, and the decorations of grand apartments with historical subjects; though he frequently painted altar-pieces for many of the churches, and particularly one for the church of the Jansenists at the Hague, representing the Transfiguration, which is highly commended. His paintings are allowed to have evident appearances of genius, judgment, and good invention; of remarkable freedom in the execution; of being exceedingly well-coloured, and correctly designed.—*Houb., Pilk.*

TESTA (Pietro), an Italian historical painter, born at Lucca in 1611, and died in 1650, aged 39. He received his first instructions in the art of painting in his native place; but, being impatient to see Rome, he went thither in the habit of a pilgrim, and for some time studied in the school of Domenichino. He was indefatigable in designing the antique statues, the basso-relievos, and magnificent ruins about Rome; as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure

for his sketches and designs. Sandrart found him in a wretched condition among the ruins; and compassionating his distress, conducted him to his own house, where he clothed and entertained him; and not only procured him employment in the gallery of prince Justiniani, but took pains to recommend him to others. However, although he had spent so much time in designing the antique statues as enabled him to draw any of them even by his memory, though he had all the assistances which might have been derived from a thorough intimacy with the most admirable productions of human skill and ingenuity, and although he also showed an unexampled application, yet he seems not, at any time, to have produced many things worthy of commendation; his colouring being very bad, his pencil extremely hard, his genius licentious, and his figures too frequently extravagant in their proportions. This artist lost his life, by endeavouring to recover his hat, which by a sudden gust of wind was blown into the Tiber, while he sat on the bank designing.—*Sandrart, Pilk.*

TESTA (Giovanne Cesare), an Italian engraver, born at Rome about the year 1630. This artist was the nephew of Pietro Testa, and is supposed to have received his instructions in design and the use of the point, from his uncle, from the resemblance in their style. His etchings are chiefly from the designs of Pietro Testa, though he engraved after other masters.—*Strutt.*

TESTELIN (Louis), a French painter and engraver, born at Paris in 1615, and died in 1655, aged 40. He was one of the numerous scholars of Simon Voust. He painted history with considerable reputation, and was made a member of the Academy of Paris in 1648. His principal pictures

are the Resurrection of Tabitha, and the Scourging of St. Paul, in the church of Notre Dame, at Paris. He etched several plates, most of which are from his own designs.—*Strutt.*

THIBOUST (Benoit), a French engraver, born at Chartres about the year 1655. He resided some years at Rome, where he engraved several plates after various Italian masters, and a set of thirty-four plates, without the frontispiece, representing the Life of St. Turribius, after Gio. Batista Gaetana, entitled *Vita Beati Turribii, Archiepiscopi Limani in Indiis*, published at Rome in 1679. He worked with the graver only, in a slight, open style, resembling that of Mellan, though very unequal to that artist.—*Strutt.*

THIELEN (John Philip Van), a German painter of flowers, insects, &c. born at Mechlin in 1618, and died in 1667, aged 49. He was descended from a noble family, and was lord of Cowenberg; yet, although he was carefully educated, and instructed in every branch of polite literature, his predominant love to painting prevailed so far that he placed himself as a disciple with Daniel Segers. Under so able a director, he soon gave evident proofs of genius and taste, as well as of patient application to his studies; and imitated the style and manner of his master with the greatest success. He composed his subjects usually in the taste of Segers, in garlands of flowers around some historical design, or in festoons that encircled vases enriched with bas-relief. He copied every object after nature, selected them when they appeared in their fullest bloom, and grouped them with elegance. Nor can any circumstance contribute more effectually to the honour of

Van Thielen, than to say, that his works stood in competition with those of his master. His pictures are well composed, and very highly finished, with a light touch, a neat pencil, and full as much transparency as those of Segers; but they were not touched with a spirit equal to what is observable in the works of that excellent artist, nor are they disposed with quite so much art and elegance. He was much employed by the king of Spain, and most of his finest performances are in the collection of that monarch. But there are two capital pictures of his at Mechlin, which represent garlands of flowers, with a number of different insects artfully distributed among the leaves, which are exquisitely finished; the figure of St. Bernard being painted in the centre of the one, and in the other, St. Agatha. Weyerman also mentions one with great commendation, which is also a garland of flowers, in which is inserted a nymph sleeping, and a satyr watching to surprise her, the figures being painted by Poelemburg. It ought to be observed that this master rarely inscribed the name of Van Thielen on any of his pictures, but generally marked them with J. or P. Cowenberg, the title of his seignory.—*Pilk.*

THIELEN (Maria Theresa, Anna Maria, and Frances Catharina Van). These ladies were the daughters of John Philip Van Thielen, and were instructed in the art of flower-painting by their father, in which they arrived at considerable excellence. Maria Theresa, the eldest, also painted portraits with some reputation.—*Strutt.*

THOMAS, called THOMAS of LANDAU (Jacques Ernest), a German landscape painter, born at Hagelstein, in 1588, and died in

1653, aged 65. He learned the principles of design at Landaw; and when he was only seventeen years of age distinguished himself so highly as to obtain the character of a good painter. But he quitted his own country to visit Italy, and spent fifteen years at Rome, Naples, and Genoa. At Rome he associated with Elsheimer, Lastman, and Pinas, and in their company studied nature in the environs of that city; observing accurately the different tinges of light on all objects, at the different hours of the day, from sun-rising to sun-set. He also studied the manner of the masters who were most eminent; but particularly devoted himself to the style of Elsheimer, to whom he was most closely attached in friendship and disinterested affection. He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, skies, and figures, which procured him universal admiration. He had a wonderful power of imitating the style and touch of Elsheimer, having so thoroughly studied him, that many of those copies which he painted after the works of that master, as well as many of his own compositions, have been accounted the work of Elsheimer himself. It is probable that he would never have quitted Rome, had it not been on account of the death of his friend Elsheimer; for, as he both admired and loved him, Rome seemed to have lost in that one artist not only its greatest ornament, but also lost (in respect to himself what he felt most sensibly) all that had rendered Rome so desirable. He therefore quitted that city, returned to his own country, and died in the service of the emperor at Landau — *Felibien, Pilk.*

THOMASSIN (Philip), a French

engraver, born at Troyes, in Champagne, about the year 1536. He went to Rome when he was young, where he resided the greater part of his life. According to Huber, he was a pupil of Cornelius Cort, and followed the style of that artist with considerable success. He worked entirely with the graver, in a clear firm style. His plates are numerous, amounting to upwards of two hundred, of which about fifty are from the antique statues at Rome. Thomassin, Simon, and Henry Simon, were esteemed eminent engravers. — *Strutt.*

THOMPSON (William), an Irish portrait painter. This artist was a native of Dublin, but practised in London, where his name appears in the catalogues of the Exhibition from the year 1761 to 1777. Though he was not considered a painter of the first eminence, his pictures possessed the merit of a faithful resemblance, and a natural tone of colouring. — *Edwards.*

THOMPSON (T.), an English engraver, who flourished in the reign of Charles II. Vertue could discover but a very few prints executed by this artist; but he mentions an excellent one of Nell Gwynn and her two sons.

THORNHILL (Sir James), a celebrated English historical and portrait painter, born in Dorsetshire in 1676, and died in 1732, aged 56. He was constrained to seek out some profession, by the distresses of his father, who had been under a necessity of selling his paternal estate. His inclination directed him to the art of painting; and on his arrival at London, he applied to his uncle, the famous Doctor Sydenham, who enabled him to proceed in the study of the art, under the direction of a painter who was not very eminent. How-

ever, the genius of Thornhill made ample amends for the insufficiency of his instructor, and by a happy application of his talents he made so great a progress, that he gradually rose to the highest reputation. His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom, and spirit. He excelled also equally in portrait, perspective, and architecture; showed an excellent taste of design, and had a free and firm pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness at the one, and a more exact knowledge of the perfection of colouring at the other, no artist among the moderns might, perhaps, have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever be ranked among the best painters of his time; and his performances in the dome of St. Paul's church, at London, in the Hospital at Greenwich, and at Hampton-court, are such public proofs of his merit, as will convey his name to posterity with great honour. The painter lived in general esteem; he enriched himself by the excellence of his works; was appointed state-painter to Queen Ann, from whom he received the honour of knighthood. He had the singular satisfaction to re-purchase the family estate; and was so much distinguished, as to be elected one of the members of parliament.—*Pilk.*

**TIARINI** (Alessandro), an Italian historical painter, born at Bologna in 1577, and died in 1668, aged 91. He was first a disciple of Prospero Fontano, but after the death of that master, he finished his studies in the school of Passignano, who conceived a very high opinion of the abilities of his scholar;

and there are several paintings of Tiarini in Florence, Pisa, and Bologna, in which Passignano assisted his disciple. Ferdinand, duke of Mantua, took him into his favour, and employed him for several years; he sat to him for his portrait, and appointed him to paint all the princes of his family; and those pictures gained him such general applause, that all the nobility of Mantua were solicitous to be transmitted to posterity by his pencil. Tiarini had a strong beautiful style of colouring, and designed his subjects in a good taste; his expression was usually just and natural; and he often gave to the heads of his figures an air of dignity, and sometimes a graceful turn. But this character of his works agrees only with those which he composed and executed in his prime, and to his middle age; for in his declining years his colouring and pencilling were not comparable with his former productions, as the colour was very weak, and his touch stiff and unsteady. In the church of St. Salvatore, at Bologna, there is a Nativity painted in his best style and time, which is a fine composition, with figures larger than life; the design is grand, and the colouring excellent; and in the church of St. Agnes, in the same city, are to be seen the Marriage of St. Catherine, and the Annunciation, which are admirably designed, and the characters are marked with great judgment and good expression.—*Pilk.*

**TIDEMAN** (Philip), a German historical painter, born at Hamburg in 1657, and died in 1705, aged 48. He received his first instructions from Nicholas Raes, with whom he continued eight years, and showed himself a good proficient. But in order to improve his knowledge and taste he went to Amsterdam, to make proper observations on the most



capital works of the great masters preserved in that city. At the time Laïresse was in high esteem, which induced him to place himself under the direction of that master for some time; and as Laïresse observed his disciple to be possessed of good talents, he grew extremely fond of him, gave him the best precepts for his improvement, and employed him to assist in several grand works in which he was engaged; and in those works Tideman gave such manifest proofs of his abilities that from thenceforward he had sufficient business, independent of Laïresse, which established his reputation. The manner in which he composed subjects of fabulous history and allegory was allowed to have strong appearances of a lively fancy, a good genius, and a ready invention; and in that respect his designs were proposed to subsequent artists as models. One of the capital compositions of this master is the representation of Venus complaining to Jupiter of Juno's perpetual persecution of Æneas; and another is, Juno applying to Eolus to destroy the fleet of the Trojans. He left abundance of sketches and designs, which are at once an evidence of his industry and of the fertility of his invention.—*Pilk.*

**TILBORGH, or TILBURG,** (Giles Van), a Flemish painter of markets, fairs, &c., born at Brussels about 1625. He imitated the manner of Brower and Teniers, and his subjects are of the low kind, such as the assemblies of boors at markets, fairs, or feastings, corps-de-garde, and taverns, as also conversations. In his colouring he approached near to the manner and tints of Brower; but in his pencil, and in his touch, he was neither so spirited nor so delicate. One of his chief excellences consisted in the variety observable in his compositions, as it afforded a

proof of the fruitfulness of his imagination; and his design and colouring were very commendable. He had a competent knowledge of the chiaroscuro, by which he gave a great deal of roundness and relief to his objects; though in some of his pictures he might be accounted a little too dark; but this is not perceivable in all his paintings, several of them being really excellent.—*Houb., Pilk.*

**TILLEMANS (Peter)**, a Flemish painter of landscapes, sea-views, &c., born at Antwerp in 1684, and died in England in 1734. He came to England when young with Casteels, his brother-in-law, and was employed by one Turner, a dealer in pictures, in copying the work of Bourgognone and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes, with small figures, sea-ports and views; but when he came to be known, he was patronised by several noblemen; and drew views of their seats, huntings, races, and horses, in perfection. He had the honour of instructing several young noblemen, particularly Lord Byron, who did great credit to his master, as may be seen by several of his lordship's drawings at his beautiful and venerable seat, at Newstead-abbey in Nottinghamshire.

**TILSON (Henry)**, an English historical and portrait painter, born in 1655, and died 1691, aged 36. He was a disciple of sir Peter Lely, after whose death he went to Italy in company with Dahl, and stayed seven years, copying the works of the best masters. On his return to England, he painted portraits, both in oil and crayons, and his reputation was rising very high; when he unfortunately, from a melancholy turn of mind, grew disordered in his senses, and shot himself.—*Pilk.*

**TINELLI** (Tiberio), an Italian historical and portrait painter, born at Venice in 1586, and died in 1638, aged 52. He was the disciple of Giovanni Contarini, a celebrated painter of portraits; but when he gained a sufficient degree of knowledge to commence artist, he studied the style and manner of Bassano, whose pictures he not only copied but at last imitated, with such exactness of colouring and similarity of taste and ideas, that many of his own original compositions have been esteemed the real work of Giacomo Bassano. He proved himself extremely well qualified for historical designs, by several subjects painted by him in that style; and in particular by a picture of the Salutation, by another of the Last Supper, and by a representation of Paradise, in which he introduced a multitude of figures. But finding less time to be requisite for painting portraits, and observing also the mind suffered less fatigue from that employment than when he was engaged in design and invention, he followed it entirely, and (Sandrart says) he brought it to consummate perfection. His manner was different from all the portrait-painters of his time; for he represented the persons under historical characters, deduced from authentic or fabulous history, and always expressed the true resemblance of his models. For instance, the portrait of David Spinelli he represented in the character of Marc Antony, and his wife in that of Cleopatra preparing to drink the dissolved pearl; and beautiful young females he described in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more estimable. On the sight of some of Tinelli's pictures, Lewis XIII. expressed so much satisfaction, that he honoured him with

the order of St. Michael. He lived highly respected and beloved at Florence, and might have ended his life with happiness to himself, and pleasure to his friends, but, by some domestic misfortunes, his mind was so disturbed, that he fell into an unaccountable dejection of spirits, and in one of his distracted moments he opened one of his veins and expired. — *De Piles, Pilk.*

**TISI**, called **IL GAROFALO**, (Benvenuto), an Italian historical painter, born at Ferrara in 1481, and died in 1559, aged 78. He received his first instructions from some masters at Ferrara and Cremona; but he visited Rome at an early age, and entered the school of Raffaele. He imitated his design, the character of his faces, the expression, and much of his colour, though he added something of a more inflamed and stronger cast derived from the Ferrarese school. His pictures of evangelic subjects abound at Rome, Bologna, and other cities of Italy; they are of different merit, and not painted all by him. His large pictures, many of which are in the Chigi gallery, are more genuine and more singular. The Visitation of Maria in the palace Doria, is one of the master-pieces in the collection. Tisi used to mark his pictures with a painted violet, which the vulgar in Italy called Garofalo, a flower allusive to his name. It does not appear from Vasari, and others, that Garofalo had any share in the works which were executed by the scholars of Raffaele under his direction. He returned to Ferrara, and became the head of that school. — *Vasari, Pilk.*

**TITI** (Tiberio), an Italian historical and portrait painter, born at Florence in 1578, and died in 1637, aged 59. He was the son and disciple of Santi di Titi; but the

branch of his profession which he principally cultivated was portrait-painting, and in that style he was accounted to excel. Yet, although his talent lay solely in that particular part of his art, being solicited to finish a picture of the Last Supper, which his father had begun but left imperfect, he undertook it, and imitated the manner, the touch, and the tone of colouring of his father with such exactness, that it gained him universal applause. The prince de Medicis employed him continually, and allowed him an honourable pension; but, in the midst of the happiness he enjoyed from his situation, and the favour of the public, he was so violently affected by the unexpected death of his brother Orazio, who had an extraordinary genius, who was not long returned from his studies at Rome, and who for some time had been his assistant, that grief shortened his days, by bringing upon him a pleuritic fever, of which he died, universally lamented.—*Vas., Pilk.*

**TITIANO** (Girolamo di). He was a very eminent disciple of Titian, in whose school he continued for several years, and by his works proved that he had thoroughly imbibed the taste of that celebrated master. He copied and imitated the works of Titian with so great accuracy, that the paintings of the one were frequently taken for the paintings of the other; and yet, what was very singular, his poverty was as remarkable as his reputation was great.—*Pilk.*

**TOLEDO** (Juan de), a Spanish painter, born at Lorca, in the kingdom of Murcia, in 1611, and died in 1665, aged 54. He was the son of Miguel de Toledo, an obscure artist, by whom he was instructed in the rudiments of design. According to Palomino, he went to

Italy when he was young, and first studied at Naples, under Anniello Falcone. He afterwards went to Rome, where he became the disciple of Michel Angelo Cerquozzi, called Battaglie. On his return to Spain he established himself at Granada, and acquired a distinguished reputation as a painter of battles and sea-pieces. His abilities were not, however, confined to those subjects. He gave proof of considerable talent as a painter of history, and there are several of his works in the churches at Granada, Murcia, Madrid, &c., of which the most creditable to his reputation are, the Assumption of the Virgin, at the Colegia de San Estevan at Murcia.—*Cumberland.*

**TOMBE** (N.La), a Dutch painter of conversations, &c., born at Amsterdam in 1616, and died in 1676, aged 60. He visited Rome when he was very young, and studied there for a great many years. It was his constant rule to observe nature, and to design after those elegant remains of antiquity which are in the villas about Rome, as well as in the city. His usual subjects were conversations and assemblies of both sexes, habited in the mode of the country; and frequently he painted portraits; but, in all his designs, he was fond of introducing caves, grottos, ruins, or antique sepulchres, wherever his subject would admit of them; and he rendered his situations agreeable, by the beauty of his distances, as also by a multitude of small figures, which were touched with abundance of spirit.—*Houb., Pilk.*

**TOORNVLIET**, or **TOREN-FLIET** (Jacques), a Flemish historical and portrait painter, born at Leyden in 1641, and died in 1719, aged 78. He learned the art of painting in his native city, and advanced so far in knowledge,

as to be enabled to paint portraits, and to gain credit by those which he finished. But in his twentieth year he travelled to Rome, along with Nicholas Rosendaal, and studied the works of Raffaello, Paolo Veronese, and Tintoretto, with such success, that his reputation was well established through that city; and from thence he went to study the art of colouring at Venice, where he continued for three years. His merit, and the politeness of his address, procured him the favour of those of the first rank, and afforded him free access to the palaces and collections of the nobility. He designed his subjects with ease and freedom; and his composition manifested the taste of the Italian school. He generally painted portraits in the manner of conversations; and the distinguishing marks of this master's paintings are, the judicious disposition of the figures, the correctness of his design, and the agreeable style of his colouring. But notwithstanding the improvement of his taste by his residence at Rome, and that he showed himself much superior, as well in correctness as colouring, to what he had been before he studied in Italy, yet it was observed, that after his return to Holland, his pictures did not proportionably increase in their price. It was thought, that by his endeavouring too earnestly to imitate the great masters of Italy, though his design might be more correct, it had the appearance of being more servile, and less original; and, perhaps, by his not having gone sufficiently early abroad, he might have contracted such habits as he was never able entirely to shake off.—*Houb., Pilk.*

TORBIDO, called IL MORO, (Francesco), an Italian historical painter, born at Verona in 1500,

and died in 1581, aged 81. He was first a disciple of Giorgione; but afterwards studied under Liberale Veronese, and was accounted an admirable painter of history and portrait, equal in both respects to any artist of his time. In his colouring he imitated Giorgione, and his works were applauded for the sweetness, union, and harmony of his tints; but, as to taste of composition and design, he always retained the manner of his master Liberale, who loved him as if he had been his own son. Vasari observes, that although Torbido was but a young man at the death of his master, yet by his amiable qualities, and by his personal merit, as well as by the beauty and spirit of his works, he so won the esteem and affection of Liberale, that he was appointed heir to that painter; and by that acquisition of fortune was enabled to follow his profession with greater ease and satisfaction. He painted a great number of pictures in fresco and in oil, at Verona, Friuli, and Venice; and in the chapel of Santa Maria in Organo at the latter city, he painted a Transfiguration, which was esteemed a capital performance. His portraits were excessively curious, beautifully and naturally coloured, finished with remarkable care and neatness, and had all the look of real life, with a surprising resemblance of his models.—*Vas., Pilk.*

TORREGGIANO (Pietro), a celebrated Italian sculptor, who flourished in England in the reign of Henry VIII. The superb tomb of his father (says Stowe), was not finished till the eleventh year of this king, 1519. It was made, adds the same author, by one Peter of Florence, for which he received one thousand pounds, for the whole stuff and workmanship. This Peter, Vertue

discovers to be Pietro Torreggiano, a valuable sculptor. That he was here appears by a book of acts, orders, decrees, and records, of the Court of Requests, printed in 1592, in quarto. There it is said, p. 60, that in a cause between two Florentine merchants, Peter de Bardi, and Bernard Cavalcanti, heard before the council at Greenwich, master Peter Torreggiano, a Florentine sculptor, was one of the witnesses. To Torreggiano Vertue ascribes likewise the tomb of Margaret, countess of Richmond, the mother of Henry VII., and that of Dr. Young, master of the rolls, in the chapel of the rolls in Chancery-lane. There is a head of Henry VIII. in plaister, at Hampton-court, supposed to be by the same master.

TORTEBAT (Francis), a French engraver, born at Paris about the year 1610. He was a disciple of Simon Vouet, whose daughter he married. He executed several etchings in a style resembling that of Dorigny. He engraved the plates for *L'Anatomie des Peintres*, by De Piles, from designs by *John Calcar*.

TORRE (Flaminio), an Italian historical painter, born at Bologna in 1621, and died in 1661, aged 40. He learned the first rudiments of the art from Cavedone; but he accomplished himself in the school of Guido. His colouring was bold, but mellow; the management of his tints showed great judgment, and he had a light clean manner of pencilling. His most remarkable excellence however consisted in his copying the works of the greatest painters, which he so exquisitely performed, that he made it almost an impossibility to distinguish his paintings from the originals.—*Pilk*.

TORRENTIUS (John), a Flemish painter of still-life, &c. born at Amsterdam in 1589, and died in 1640, aged 51. He received the first

instructions in the art of painting in his native city, and without quitting his own country he became an admirable painter. At his first setting out in the profession, the subjects he generally painted were objects of still-life; tables furnished with a variety of books, some of them open, and others closed, or with vases filled with flowers, or tables covered with carpets, on which were placed standishes, pens, hour-glasses, and such like; some of which Sandrart says he saw that were exceedingly high finished, with all possible similitude to nature; and, on account of their singular merit, were valued at a very large price. Sometimes he painted conversations, which were extremely admired for their lovely tone of colouring, and also for being charmingly pencilled, and executed with great truth and force. While he continued to paint on such subjects as those, he lived in affluence, surrounded with friends of the first rank, and in general esteem. But, unhappily, he grew most dissolute and abandoned in his morals, and equally so in his style of design; his imagination became infected by his debaucheries, and he prostituted the most delicate pencil, and the sweetest colouring, to the worst and most depraved purposes. From that time his favourite and customary subjects were naked figures, which he represented in such attitudes as were always offensive to modesty, and too often most infamously obscene. His friends exerted all the power of argument to reclaim him from his follies and indecencies; but their expostulations proved ineffectual. At last, by instituting a private conventicle, as a meeting-place for a society of Adamites, he rendered himself obnoxious to the magistracy, who brought him to his trial, and produced several of his

pictures, as well as satisfactory evidence of his presiding in that infamous assembly. As he peremptorily denied himself to be either the painter of those pictures, or the patron and contriver of that detestable assembly, although the proofs of both appeared incontestible, he was condemned to the torture; his lewd paintings were publicly burnt by the executioner (at least as many of them as could be discovered), and he was sentenced to imprisonment in the house of correction for twenty years. He supported the torture with incredible obstinacy; and, after some time of confinement, was released at the request of the English ambassador, and went to London, where he resided for a few years. But that worthy nation, who detest profligacy of manners as much as they regard merit, discountenanced him as he deserved; and he retired to Amsterdam, where he spent the remainder of his life in obscurity and contempt. Sandrart, and after him Weyernans, affirms that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haarlem, written by Schrevelius (which is the best narrative of the transactions relative to Torrentius), ought certainly to be most relied on, and the above account is extracted from that writer.—*Houb., Pilk.*

**TOWNLEY** (Charles), an English mezzotinto engraver, by whom we have several portraits, and other subjects, executed in a superior manner. Among others are the following:—Agrippina weeping over the tomb of Germanicus, after Cozway; Bulls Fighting, after Stubbs.—*Strutt.*

**TREMOLLIERE** (Peter Charles), a French historical painter, born at Chollet, in Poitou, in 1703, and died in 1739, aged 36. He was the disciple of John Baptist Vanloo the

elder, under whom he studied, till he had gained several prizes in the academy; and then he was sent to the French academy at Rome, where he resided for some years, and qualified himself to return to his native country with great credit. By the French writers he is accounted a very eminent artist; they attest that he had an elevated genius, a grand and elegant design of composition, and a correct manner of designing; that the disposition of his figures was highly commendable, that he usually gave them an agreeable and graceful turn, but that his colouring was weak. He painted several grand altar-pieces at Lyons, and other cities of France; and the year before his death was employed to paint designs for tapestry, by order of the French king; but he died in the prime of life, and in the height of his reputation, when he had sketched only one subject the Description of the Golden Age, and even that he left unfinished.—*D'Argenville, Pilk.*

**TREVISI** (Girolamo da), an Italian historical painter and architect, born at Trevisi in 1508, and died in 1544, aged 36. This artist, in some parts of the art of painting, was accounted to have a considerable share of merit. His manner of designing was not indeed in the grand taste and style; but his colouring was exceedingly agreeable, and he always endeavoured to imitate the manner of Raffaele. After some years spent in different parts of Italy, he gained the reputation of being an excellent painter, and particularly by the works which he performed in a chapel belonging to the church of St. Petronius; and then he was induced to visit England, where he was presented to king Henry VIII. That monarch readily took him into his service, and allowed him (according to Vasari) a pension of four

hundred crowns a year, employing him not only as a painter, but as an engineer and architect. He received extraordinary encouragement in England, and painted many pictures for the king, as also for the nobility about the court, which enabled him to live in affluence; and his merit procured him esteem. As he was singularly well skilled in every part of architecture, civil and military, he was appointed by the king principal engineer at the siege of Boulogne. But that employment proved fatal to him, for he was unfortunately killed by a cannon-shot, while he was with the utmost activity giving his directions.—*Pilk.*

TROOST (Cornelius), a Dutch historical and portrait painter, born at Amsterdam in 1697, and died in 1750, aged 53. He was the disciple of Arnold Boonen, but he perfected himself in the knowledge of his art by an attentive study after nature. He sometimes painted historical subjects, and scenes taken from the comedies of his time, and likewise painted conversations in a very agreeable style, as well as portraits, in which he chiefly excelled. He was engaged to paint the portraits of the directors of the college of physicians at Amsterdam, as large as life, and at full length, in one piece, which picture effectually established his reputation, and afforded him the opportunity of painting most of the considerable persons of his time. The most capital performance of this master is the picture in the surgeons' hall at Amsterdam, representing the principal persons of that profession sitting at a table, on which is placed a subject prepared for dissection; and the professor appears as if explaining the parts previous to the operation. The figures, which are all portraits, are well designed, and have a good relieve; the habits

are suitable to the mode, and the whole has a great deal of harmony. He was also much applauded for the portrait of the famous physician Boerhaave, which is placed in the anatomical hall. His conversations were, in some respects, commendable; but he was censured for not being more strictly modest in his subjects, and for indulging too great an indelicacy and licentiousness in his compositions.—*Pilk.*

TROUVAIN (Anthony), a French engraver, born at Montdidier in 1666. His plates are executed entirely with the graver, which he handled with great neatness and dexterity, and his prints produce a very pleasing effect. If he was not a pupil of Bernard Picart, he appears to have been an imitator of his style.—*Strutt, Bryan.*

TROY (Francis de), a French historical and portrait painter, born at Toulouse in 1645, and died in 1730, aged 85. He was the son and disciple of Nicholas de Troy, but at the age of seventeen he became the disciple of Nicholas Loir, at Paris, under whom he was much improved. When he commenced artist, he begun with historical subjects, which gained him credit; but his genius more strongly inclined him to portraits than to any other branch of his art, and in that style he received great assistance from the instructions of Claude le Fevre. After some time he was admitted as a professor in the academy; and having at his introduction presented, according to custom, an historical picture, representing Mercury and Argus, it was received with such public approbation, that he was immediately engaged to paint a number of sacred as well as profane subjects, and in particular, one noble composition in the church of St. Genevieve. He also finished a pic-

ture for the duke of Maine, designed in a very elegant style, which consisted of above fifty figures, as large as life. It was well composed, and finely coloured, and represented the splendid reception given by Dido to Æneas, when that hero recounts the series of his distresses and misfortunes. By the order of Louis XIV., he went to the court of Munich, to paint the portrait of Anna Maria Christiana, who was to be married to the dauphin; and at his return to Paris, he received the highest encomiums for the beautiful colouring and exquisite finishing of that portrait, and particularly for preserving the remarkable vivacity of that princess, by a lovely and graceful expression. The Florentine and the French writers concurrently attest that the colouring of De Troy is natural, and very pleasing; that his pencil is delicate; his figures round and well relieved; and that, by a peculiar happiness of touch, he gave sweetness and harmony to the whole. The portrait of this master is honoured with a place in the Florentine gallery of artists.—*Pilk.*

**TROY** (John Francis de), a French historical and portrait painter, born at Paris in 1676, and died in 1752, aged 76. He was instructed in design and colouring by his Father Francis de Troy, under whose direction he acquired a free and expeditious manner of painting; but, when he had made a considerable progress in his art, he travelled to Italy to finish his studies, and having visited Pisa and Rome, and observed every thing worthy of his attention in those cities, he returned to Paris, being then reputed an excellent artist. On the first public exhibition of his works, they were generally admired, and the best judges of the art commended the

taste, the colouring, the invention, the neatness of his finishing, and the happy union of simplicity and grandeur, which appeared in his compositions. His uncommon merit procured him the particular esteem of Louis XIV., who honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome, which station he filled with dignity, being as exemplary in his conduct in private life, as he was to the artists in his profession. This master had a fine and fruitful invention, and an extraordinary readiness in his manner of handling; his touch was free and firm; his colouring extremely pleasing; and in all his designs he showed a natural and just expression, as well of the motions of the limbs, as of the passions of the mind. The portrait of this master, painted by himself, is placed among the celebrated painters in the gallery at Florence.—*Pilk.*

**TROYEN** (Rombout Van), a Dutch landscape painter, who died about 1650. This master, who (according to the Flemish writers) had never seen Rome, usually painted caves, grottos, and the vestiges of ancient edifices, which are to be seen in the environs of Rome, and other parts of Italy; of which, it is supposed, he took the ideas from sketches made by other artists; and he always introduced some historical subject, taken from the sacred or poetical history. In his small pictures, he had great neatness in his touch, firmness in his pencil, and transparency in his colouring, and some of them have the appearance of great merit; but he was not correct in his figures, nor were all his small works of equal estimation, some being far inferior to others. His colouring is in general not very pleasing, having painted many of his pictures with



too predominant a yellow, and in others his browns create obscurity; yet sometimes his execution is remarkably good, and his perspective agreeable. In his large pictures his touch, his design, his colouring, and his drawing, are all very indifferent, and his smallest are certainly his best performances.—*Houb., Pilk.*

**TSCHERNINGK** (D.), a German engraver, who flourished about the year 1639. He engraved several frontispieces and other book plates, which are executed with the graver, in a very indifferent style.—*Strutt.*

**TSCHERNINGK** (John). This artist was probably of the same family with the preceding engraver. He engraved some portraits and other book-ornaments in a neat but formal style.—*Strutt.*

**TULDEN** or **THULDEN** (Theodore Van), a Dutch painter of fairs, rural sports, &c., born in 1607, and died in 1676, aged 69. He was a disciple of Rubens, and distinguished himself so highly while he studied under the direction of that great man, that he was considered as one of the best of that school; and his master, who soon discerned his talents, employed him as one of his assistants in those grand designs which he finished in the Luxembourg gallery. At first he was fond of painting lively and cheerful subjects, such as fairs, kermesses, conversations, and the diversions of peasants, in the manner of Teniers; but his greatest excellence appeared in his compositions of historical subjects. Those are entirely in the style of his master Rubens, and are extremely similar, as well in respect to the ideas as the colouring; nor are they much inferior to him. But what seemed very singular in this painter, was his ability to paint in small as well as in large, his genius being happily adapted to both; in

the former he was ingenious, and in the latter elevated and grand. He had a thorough knowledge of the chiaro-scuro, and by that means he gave force to his figures and, life to his colour; but in respect of his drawing, he is esteemed to be rather less correct than his master, the imperfections of an instructor being very apt to infect a disciple. However, he was so ready at designing small figures, that he frequently was employed to insert them in the works of Stenwyck, Neefs, and other masters of distinction.—*Houb., Pilk.*

**TURA**, called **COSME DA FERRARA** (Cosimo), born at Ferrara in 1406, and died in 1469, aged 63. He was a disciple of Galasso Galassi, and painted sacred subjects in the dry Gothic style which prevailed at the time in which he lived. Several of his works remain in the churches and public edifices at Ferrara, of which an account is given by Cesare Barotti, in his *Pitture e Sculture di Ferrara*. He was also much employed in illuminating missals, and his oil pictures are finished with the laboured minuteness of miniature. Borso d'Este, duke of Ferrara, employed him in the decoration of one of the apartments of his palace, where he painted the Twelve Months of the Year, in fresco, which are mentioned by Baruffaldi as a very masterly performance for that early period. Of his altar-pieces, the most worthy of notice are his pictures of the Annunciation and the Nativity.—*Vasari.*

**TURCHI**, called **L'ORBETTO**, (Alessandro), an Italian historical painter, born at Verona in 1600, and died in 1670, aged 70. At first he was placed as a disciple with Felix Riccio; though he afterwards did not adopt the style of that master, but

formed his ideas of the beauty of colouring from the manner of Correggio, and his ideas of elegance and grace from the taste of Guido. He studied at Rome after the finest of the ancient and modern productions, and accustomed himself also to draw after nature; by which means he acquired the habit of designing with ease and freedom, and also with tolerable correctness of outline. It was generally said, that the colouring of the Venetian school, and the Roman gusto of design, were combined in this artist. His wife and his daughter were his models for the figures in his compositions; for, without particularly attending to nature, he never attempted to design any member of the human body. The invention and imagination of this master were so ready, that it was customary with him to proceed directly in his painting, without having prepared any previous sketch; he disposed his figures with propriety, and grouped them in such a manner, as to make them set off each other, and contribute to the good effect of the whole. Yet, although his colouring had great force, and his pictures were carefully finished, one could often wish that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compositions. He painted many delicate easel-pictures, most of which are preserved at Rome, where he spent the greatest part of his life: but his grand compositions are in the churches and convents at Venice and Verona, as well as at Rome. In the church of St. Maria in Organais, at Verona, is a very admired picture by this master, of which the subject is St. Anthony and St. Francis, with a Glory and Angels above; it is well finished, and the glory is sweetly coloured. And in the

church Della Misericordia, in the same city, is an altar-piece representing the Descent from the Cross, which is an admirable performance, and finished with abundance of care. The pencilling is extremely soft, and the colouring beautiful; being much in the taste of the Caracci' school. The figures of the Virgin and Nicodemus are exceedingly fine, and the expression of the Virgin's afflictive sorrow is truly affecting; but the draperies and the linen are not equal in merit to the other parts of the picture.—*Sandart, Pilk.*

TYSSENS (Peter), a Flemish historical and portrait painter, born at Antwerp in 1625, and died in 1692, aged 67. He was one of those distinguished artists whose works were esteemed to be not much inferior to Rubens. At his first setting out in his profession, he applied himself to the painting of portraits, merely from a view of immediate advantage, and neglected history; but having received some severe mortification in regard to his works in that style, he determined to relinquish it, and resume the more masterly style of history, in which he had all the success he could desire. His manner of designing was grand; his compositions are full of spirit; his colouring is strong, and he usually enriched his back-grounds with architecture. His reputation was very greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of it was the Assumption of the Virgin; and the colouring and composition of it gained him the approbation of the public, and the esteem of the best judges.—*Houb., Pilk.*

TYSSENS (N.), a Flemish painter of armour, &c., born at Antwerp about 1660. He learned the art of painting in Flanders, but

lived at Rome for a long time, where he was constantly employed by a picture-merchant; and he also spent some years at Naples and Venice. However, his pictures did not please in general, as being dull and unenlivened; and were only purchased by other artists, who valued them for being true imitations of nature, and for the goodness of the colouring. This master rarely painted any other subjects but those of the military kind, such as armour, helmets, swords, guns, drums, sabres, and all sorts of trophies, which he composed and grouped with a great deal of ingenuity. When he returned from Italy to his own country, he found no greater demand for his works at home than abroad, which induced him to visit Dusseldorf, as the elector Palatine was a remarkable encourager of all artists. As that prince was then anxious to have the best collection of paintings in Europe, he employed Tyssens as his agent to purchase for him every curious picture through the Low Countries, that could be procured at any price; and that artist executed his commission with honour to him-

self, and to the utmost satisfaction of his employer. As he found no considerable demand for his usual subjects, he changed his style, and painted flowers, but not with any great degree of credit; he therefore at last painted birds, and proved very successful, some of his compositions in that way having been accounted worthy of being compared with the works of Boel or Hondelcoeter.—*Houb., Pilk.*

TYSON (Michael). This gentleman was a fellow of Bennet College, Cambridge. He painted for his amusement, and etched some plates, particularly the portrait of Archbishop Parker, taken from an illumination of a manuscript by T. Berg, preserved in the library of Bennet College. It is probable, from the precise resemblance in the prints, that the portrait of that prelate, by Remigius Hogenburgh, was engraved from the same painting. He also engraved a portrait of Sir William Paulet, from an old picture, the painter of which is unknown; and that of Jane Shore, from a picture at King's College. Cambridge.—*Pilk.*

## U.

UBALDINI (Petreccio), a celebrated painter and illuminator on vellum in the sixteenth century. There is extant a book illuminated by him, containing the sentences of Scripture painted by order of Nicholas Bacon, and presented by him to Lady Lumbley.—*Vertue.*

UDINO (John da), an Italian historical painter, born in 1494, and died in 1564. He was a disciple of Raffaele; and excelled in painting animals and landscapes.—*De Piles.*

UCCELLO (Paolo), an Italian

painter of birds, animals, &c., born at Florence in 1349, and died in 1432, aged 83. He was the disciple of Antonio Venetiano; and though he painted a variety of subjects, yet he showed a peculiar delight in painting birds, and for that reason introduced them whenever it was possible, in all his compositions; for which reason he was called Paolo Uccello, and by that appellation is generally known. He studied perspective with infinite labour, till he found out a method of reducing it to

practice : and for that purpose spent a great deal of time in making himself thoroughly acquainted with the Elements of Euclid, in which he was assisted by Giovanni Manetti, an eminent mathematician. He is mentioned as one of the first of the old artists who painted perspective. As his principal power consisted in designing every species of animals, he always fixed on such subjects as might afford him an opportunity to introduce the greatest number, and the greatest variety ; such as the Creation, the Family of Noah entering the Ark, or quitting it, and the General Deluge : and those subjects he designed with much truth and expression, so as to render his works very estimable in that early age of painting. He also described frequently the battles of fierce and venomous animals, such as the engagements of lions with serpents, in which subjects he expressed the vehement rage and fury of those creatures with abundance of nature and spirit ; and in the landscape part he usually represented peasants, or shepherdesses, watching their cattle ; and, with the appearance of fright or terror, beholding, or flying from, the engagement. He painted in distemper and fresco, but consumed so much of his time in the study of perspective, that the profits of his works could scarce preserve him from poverty ; yet he justly may be allowed to have had considerable merit, if we consider that the art of painting was but in its infancy at the time in which he flourished.—*Vas., Pilk.*

ULFT (Jacob Vander), a Flemish painter of sea-ports, markets, &c., born about 1627. He painted excellently on glass, as well as in oil ; and although he certainly never had been in Italy, yet, by his subjects, one would imagine he had

spent a great part of his life at Rome, for he most frequently painted views of Rome and other cities of Italy, markets, processions, and sea-ports, which he represented with great appearance of truth and nature. The designs of other masters were his only models ; he made sketches from them of the noblest remains of antiquity, the columns, arches, trophies, and elegant buildings, with which objects he enriched his own designs ; and it is a matter of doubt whether he could have represented them better if he had designed them after nature on the spot. He understood the principles of perspective thoroughly, and by that means gave to his own compositions an appearance of grandeur and truth. However, it cannot but be allowed, that, whenever he had not the Italian designers for his guides, the Flemish taste prevailed in his pictures, as may be evident from observing his views of the cities in his own country, and his view of London-bridge. And, although they are as well painted, and with as good figures, vessels, and boats as are to be seen in any of his other works, yet have they nothing equal to the elegance or grandeur of those views of the sea-ports of Italy, which he had sketched from the designs of other artists whose ideas were more elevated. As the knowledge of Vander Ulft in architecture and perspective was very considerable, it enabled him to embellish such scenes as were naturally unpleasant and cold, with additional incidents that rendered them agreeable. He was remarkable for introducing a great number of figures in all his pictures, which he disposed judiciously, designed well, and dressed according to the modes and customs of different nations. In the town-hall of Amsterdam there is a picture of this master's painting, in which he

has represented a vast crowd of people in several groups, which single performance is sufficient to do honour to his memory. He also painted a very exact view of London-bridge, with the adjacent buildings; the river being crowded with boats, and those filled with figures. The whole was well coloured, and neatly finished, with great transparency, and very exact perspective. — *Houb., Pilk.*

UTRECHT (Adrian Van), a Flemish painter of birds, flowers, dead game, &c., born at Antwerp in 1599, and died in 1651, aged 52. For some time he painted peacocks and other fowl, only for his amusement; but as soon as they were seen, they were so exceedingly admired, that he was encouraged and solicited to pursue that kind of painting as his profession. His general subjects were fruit, birds, flowers, dead game, and objects of still life, in which he always imitated and copied nature; and he was not only correct in his

drawing, but his colouring showed all the truth, freshness, and force of nature itself. Next to Snyders, he was esteemed the best painter in that style in the Low Countries; and although he was extremely industrious, yet he found it impossible to finish one half of the pictures that were earnestly requested of him. This master had a most delicate and tender manner of pencilling, and gave an unusual transparency to his colours. The king of Spain, who employed him for a considerable time, engrossed the greatest part of the works of Adrian, which hath occasioned their present scarcity, few of them being now offered to sale; and, when they are to be sold, they produce very large prices. Sometimes, indeed, he painted his favourite objects in the compositions of other masters; and those pictures in which Van Utrecht had inserted any thing were always accounted abundantly more estimable. — *Houb., Pilk.*

## V.

VADDER (Louis de), a Flemish landscape painter, born at Brussels, about 1560. He understood the principles of perspective thoroughly, and disposed his grounds, trees, views, and figures, in so true a manner, proportioning every object to its distance, that his pictures have always a fine effect. It was his custom to study nature with a very uncommon degree of exactness; and frequently he was abroad in the fields at the rising of the sun, to observe the gradual diffusion of light upon every object, even to the most remote distance; and also the manner of the dispersion of the morning mists and vapours, by degrees unfold

ing the distant mountains and hills, and rendering them more perceptible; and the knowledge which he derived from such a method of study is evidently seen in all his landscapes. The pictures of Vadder, though not designed with all the elegance of the Italian artists, have nevertheless abundance of truth and nature; and he had the art of blending through many of his skies the resemblance of those floating vapours which gradually form themselves into clouds. His distances are generally blue and clear; his trees are designed in a good taste, touched in a free and masterly manner, with a great deal of spirit; and

the reflexions of those trees in the water (which he always paints very transparent), are clear, true, and so natural as to afford pleasure to the most judicious beholder.—*Pilk.*

**VAILLANT** (Wallerant), a French portrait painter, born at Lisle in 1623, and died in 1677, aged 54. He quitted his native city and went to Antwerp to learn the art of painting, where he placed himself as a disciple with Erasmus Quellinus. The love of his profession engrossed his whole mind, and to the instructions of his master he added a diligent study after nature; by which means he became a good designer, and a considerable artist. He found his genius to be best adapted to portrait painting, and therefore applied himself particularly to that branch, in which he succeeded to his wish. And as very splendid preparations were making at Frankfort, for the coronation of the emperor Leopold, he went, by the advice of his friends, to that city, where he had the honour of painting the portrait of his imperial majesty; and he gave the figure such an air of dignity, with so striking a resemblance, that it procured him abundance of employment among the princes and ambassadors who were resident there at that time. He afterwards spent four years at the court of France, to which he was recommended by the Mareschal Grammont, and painted the portraits of the queen-mother and the duke of Orleans with extraordinary approbation. With an equal degree of merit he painted in oil and with crayons; but as his younger brother painted only in the latter, he relinquished it entirely, to avoid all manner of competition with his brother.—*D'Argenville, Pilk.*

**VALENTINE**, called **VALENTINO** (Peter), a French painter

of history, soldiers playing at cards, &c., born at Colomiers in 1600, and died in 1632, aged 32. He was first a disciple of Vouet, but he soon quitted that master, and travelled to Italy to obtain a better taste of design and colouring than he could possibly acquire under the guidance of Vouet. He studied the works of the great artists at Rome, but preferred the style of Caravaggio to others; and as he observed that the strong masses of light and shadow of that master produced a bold effect and great relief, he fixed on him for his model, and ever after endeavoured to imitate his manner. His usual subjects are of the same cast as those of Caravaggio and Manfredi, soldiers playing with cards or dice; taverns, or concerts of music; and he rarely painted historical subjects, yet sometimes he composed them for churches and the palaces of the nobility. One devotional subject in particular he painted for St. Peter's at Rome, by order of his patron, Cardinal Barberini, nephew to Urban VIII., representing the Martyrdom of St. Martinian. That performance procured him extraordinary honour, as it was executed with a great degree of force, and with more elegance than is usually observed in his compositions. He made nature his principal study, and disposed his figures with considerable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with such extreme blackness in the shadows as we see (and cannot but disapprove) in many of the paintings of Caravaggio. But as to the elegance of his figures, the grace or grandeur of his design, he cannot be commended, nor was he very correct. His peculiar attention seemed to be exerted to add force to his colouring, so as to produce a striking effect; and the readiness of

hand frequently caused him to overlook many incorrections in his drawing as well as in his design. Several of the works of this master are in the royal collection at Paris; among which are mentioned, Judith with the head of Holofernes, the Judgment of Solomon, Susanna and the Elders, two musical assemblies; and one, of soldiers playing at cards.—*Pilk.*

**VALCK** (Gerard) a Dutch engraver, who died about 1684. He came to England with Booteling, and was some time employed by Logan. Valck engraved one of the first prints we have; it is the famous Duchess of Mazarin, sitting in very loose attire, with one hand on an urn. Vertue knew but three more of Valck's entire works; Robert lord Brooke, done in 1678; John duke of Lauderdale, in robes of the garter; and an indifferent mezzotinto of Mrs. Davies, after Lely. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

**VALET**, or **VALLET** (William), a French engraver, born at Paris in 1636. He is supposed to have been a pupil of Francis Poilly, and afterwards studied sometime at Rome. He engraved several plates from the Italian and French masters, which are executed chiefly with the graver, which, though inferior to the works of Poilly, possess considerable merit.—*Strutt.*

**VALK**, or **VALCK** (Peter), a Dutch engraver, born at Amsterdam about the year 1626. He was instructed by Abraham Blooteling in the art of engraving, and was afterwards in partnership with him. He visited England with his brother-in-law, and was employed for some time by David Loggan. He also assisted Peter Schenk in the publication of the large Dutch Atlas, in

two folio volumes. He engraved several portraits, and other subjects, both in mezzotinto and with the graver, which possess considerable merit.—*Strutt.*

**VALKENBURGH** (Theodore, or Dick), a Dutch painter of portraits, dead game, &c., born at Amsterdam in 1675, and died in 1721, aged 46. He was first placed as a disciple with Kuilenburg, but he soon discovered the inability of that master to afford him the improvement he desired. He therefore successively studied with Muscher and Weeninx, with whom he continued for a few years, till, by the instructions of Weeninx in particular, and the assistance he received from studying after nature, he found himself qualified to commence painter. His subjects were portraits, and game of all sorts, in which he had extraordinary success; though he seemed ambitious to design subjects of a more elevated style, and for that purpose determined to visit Rome. But, in his intended route to Italy, happening to travel through Vienna, the prince of Lichtenstein, who saw and admired his performances, made him the most honourable proposals to detain him at the imperial court. There he found so much encouragement and respect, and likewise acquired so large a fortune, that his resolution to study at Rome was totally laid aside, and then he only became anxious to revisit his native country. Loaded with riches and honours, he returned to Amsterdam, and was employed by King William III. to adorn his palace at Loo. Yet in the midst of his success, his life was rendered so unhappy by domestic disquiets, that, in search of tranquillity, he fled to Surinam in the West Indies, and continued there for two years; but as the climate

disagreed with his constitution, he returned to Holland, in a very bad state of health, and much enfeebled in his limbs. As soon as his infirmity permitted, he resumed his pencil; but his performances did not appear in any degree equal to what he had produced in the former part of his life, either in respect to the colouring, design, or execution: so that his latter paintings are not to be compared with those of his early time. The best works of this master are deservedly in very high esteem; and after his death, two of his pieces were sold at Amsterdam for a thousand florins, although the subjects were only dead game; and the value of his pictures is still increasing whenever they are to be purchased in Holland.—*Houb., Pilk.*

**VALKENBURG** (—), a German painter of fairs, markets, &c., born at Nuremburgh in 1555, and died in 1623, aged 68. After having learned the principles of his art in his own country, he went to Venice, and placed himself under the care of the most eminent painter in that city. He studied the works of Titian, Tintoretto, and P. Veronese; and from exact observations which he made, of the merits of those admirable masters, he formed a style of his own, that was agreeable and elegant. Fairs, markets, festival sports, and dead game, were his general subjects; and likewise views of cities and buildings, which he copied from nature. Those he executed with a light clean pencil, a delicate touch, and a tone of colouring that appeared lively and natural. For the most part he designed a great number of figures in all his compositions that required them; and his figures were generally very correct, and full of expression, though he could not entirely divest himself of the German taste which

appeared in the air and dress of many of his figures. When he returned to Germany his paintings were highly admired, and even in his life-time afforded a very large price.—*Houb., Pilk.*

**VALPUESTA** (Pedro), a Spanish painter, born at Osma, in Old Castile, in 1614. He was a disciple of Eugenio Caxes, and, according to Palomino, was the most successful follower of his style. His principal works are in the churches and convents at Madrid, of which the most remarkable are a series of pictures of the Life of the Virgin, in the church of San Miguel; the Holy Family, with St. Joachim and St. Anne, in the chapel of the Hospital del Buensuccesso; and six pictures representing the life of St. Clara, in the convent of the Franciscan Nuns.—*Cumberland.*

**VANAKEN** (Joseph), a Flemish painter of embroidery, who died in England about 1749. This artist, upon his arrival in England, was employed by the most considerable painters to dress the figures in their pictures. He likewise excelled in painting on satins, velvets, lace, embroidery, &c. He is not to be confounded with Arnold Vanaken, who painted small figures, landscapes, &c. and published a set of prints of fishes, or wonders of the deep.

**VANDERBANK** (Peter) a French engraver, who died in England about 1697. He came to England with Gaspar the painter, about the year 1674. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. Vanderbank engraved a set of heads for Kennet's history of Eng-



land; they were designed by Lut-terel. He executed from the Con-queror to queen Elizabeth; the rest were finished by Vandergucht. He also engraved after Verrio's paintings at Windsor, and executed some plates which have his name in Tijon's book of Iron-works. He appears to have had some concern in a manu-facture of tapestry: in the duke of Ancaster's sale was a suite of tapestry with Vanderbank's name to it. He engraved a great number of portraits, and the statue of Charles I. in the Royal Exchange.

VANDEBURGH (Adrian), a Dutch painter of portraits and conversations, born in 1693, and died in 1733, aged 40. He was a dis-ciple of Arnold Houbraken, and painted portraits and conversations; in the former he proved very suc-cessful, by not only giving a strong likeness, but by his improving na-ture to such a degree as to make his pictures agreeably resemble their models; and in the latter he painted in the style of Mieris and Metzu. His manner was very pleasing, for the colouring of his portraits ap-peared natural and true; nor were any of the tints broken or tortured. His touch had the appearance of ease and freedom; and, yet while his pictures seem to have been ex-peditiously finished, and with a kind of negligence, they were accurately and neatly performed. His talents were confessedly good, but he im-paired them by indulging too great a fondness for dissolute company, extravagance, and excess; neglect-ing his family, his disciples, and his reputation; till, by his intemperance he shortened his days, and left but few of his paintings to perpetuate his memory. Two of this master's compositions are mentioned by a Dutch writer: one is the representa-tion of a Fishmonger's Shop, in

which a man appears toying with a young woman; the other is a Wo-man overcome with liquor, which is exceedingly well finished, but rather too indelicate. Those pictures are at present in the possession of Mr. Bisschop, at Rotterdam.—*Pilk.*

VANDERBORCHT (Henry), a Flemish painter, born at Fraken-dale in 1622, and died in 1682, aged 60. This artist was employed by the earl of Arundel, to make collec-tions for him in Italy; and upon the earl's return to England, Vander-borcht accompanied him. He drew many of the Arundelian curiosities, and etched several things both in that and the royal collection. A book of his drawings from the for-mer, containing 567 pieces, is pre-served at Paris, and is described in the catalogue L'Orangerie, p. 209. After the death of the earl, he en-tered into the service of Charles II., and lived in esteem for a consider-able time, but returned to Antwerp and died there.

VANDERGUCHT (Michael), a Flemish engraver, born at Antwerp in 1660, and died in 1725, aged 65. This artist was the master of Vertue, but it was not known when he ar-rived in England. He practised chiefly on anatomic figures, but some-times executed other works, as a large print of the royal navy, on a sheet and a half, designed by one Baston. His master-piece was a print of Mr. Savage.

VANDERGUCHT (John), an English engraver, born in London in 1697, and died in 1776, aged 79. He learned to draw of Cheron, and to engrave of his father, Michael Vandergucht; but chiefly practised etching, which he sometimes mixed with the other. His six academic figures were much admired; and he is much commended by Mr. Chesel-den, the surgeon, in the preface to

his Osteology, in the prints of which he had a considerable share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Pousin's picture of Tancred and Erminia.

VANDERVART (John), a Flemish painter of portraits, still life, dead game, &c., born at Haerlem in 1647, and died in England in 1721, aged 74. He came to England in 1674, and was employed in painting draperies for Wissing; but he principally excelled in representing partridges and dead game. In old Devonshire-house, Piccadilly, he painted a violin against a door, that deceived even the connoisseurs themselves. When the house was burned, this piece was preserved, and is now at Chatsworth. In 1713 he sold his collection, and got more money by mending pictures, than he did in the former part of his life by painting them. His nephew, Arnold, succeeded him in the business of repairing pictures.

VANDERVELDE (Adrian), a Dutch landscape painter, born at Amsterdam in 1639, and died in 1672, aged 33. He was placed as a disciple with John Wynants, with whom he continued for several years; and was so carefully instructed by that master, that before he quitted Wynants, he perfectly understood the best and finest principles of the art. It was his constant custom to study every object after nature; the scenes and situations of his landscapes, the trees, clouds, and every species of animals, were curiously observed by him, and sketched in the fields, to which he every day resorted; nor did he discontinue that practice as long as he lived. As he had applied himself in a particular manner to the designing of figures, he not only had the advantage of embellishing his

own landscapes, but also the landscapes of many other artists, whose works were in the highest estimation. He inserted the figures in the landscapes of Ruysdael, Hobbema, Moucheron, Vander Heyden, and even in the pictures of his master, Wynants, who, till he experienced the ability of his disciple, had generally engaged Wouwermans for that purpose, but afterwards intrusted that part to Adrian. In the choice of his subjects, and the agreeableness of his scenes, as well as in the excellence of his colouring, he scarce had a superior; and as nature was always his model, his compositions are remarkable for their truth. His touch is free and steady; his trees are natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy; and as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed its effects, through the branches of his trees, on the surface of his waters, on his cattle, and in short on every part of his scenery. But although the general subjects of Adrian were landscapes, with sheep, goats, horses, or horned cattle, yet he was not less expert at composing subjects of history, nor were his works in that style in any degree less estimable. In the Romish church at Amsterdam there is an excellent picture painted by Adrian Vandervelde, representing the Descent from the Cross, with figures half as large as life, which is greatly admired; and he also painted several other historical pictures, taken from the sufferings of Christ, with equal success and reputation. Through all the paintings of this master there appears a tenderness and uncommon warmth; his figures are well designed, and his taste remarkably correct, with

abundance of life and spirit in their actions and attitudes. And when we consider how highly his own pictures are finished, and also how many figures he inserted for others, it will be evident that he must have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, since he died when he was only thirty-three years of age. Few of his works are now to be met with, as he did not live long enough to leave any considerable number, and those that are to be purchased are extremely dear; as they are particularly coveted through the Low Countries, where he is accounted one of their most eminent painters.—*Houb., Pilk.*

VANDERVELDE (Esaias) a Dutch painter of battles, &c. born about 1590. He was esteemed a very excellent painter of such kinds of subjects as suited his genius, and those were principally battles, skirmishes, robberies, plundering of villages, or the marchings of soldiers, in a small size, which he designed with a great deal of spirit, and finished them with a light, free pencil, and a good tone of colouring, if it was not sometimes a little too green. His expertness in small figures procured him employment almost perpetually from other artists, who were solicitous to have their landscapes or perspective views adorned by his pencil; and it was remarked of this painter that he usually drest his figures in the Spanish mode. During his life his works were highly esteemed, and brought great prices; but at this time they seem to be considerably sunk in their value.—*Houb., Pilk.*

VANDERVELDE, called the OLD, (William), a Dutch painter of sea-fights, &c. born at Leyden in 1610, and died in 1693, aged 83. In his youth he was bred up to a

seafaring occupation; but afterwards he applied himself to the art of painting, and distinguished himself eminently as a painter of ships and sea-pieces. As he had been early acquainted with marine affairs, and for a long time conversant with marine objects, he became a most correct and admirable designer, and made an incredible number of drawings on paper heightened with Indian ink, which he sketched after nature, with as much elegance as exactness. He gave an easy, natural position to the sails of his vessels, and likewise to the rigging; his proportions of every part were beautifully true, and he finished his pictures with the utmost neatness. As the English were remarkable for constructing their vessels in a much more graceful form than any other European power, and were equally remarkable for their generous encouragement of artists, Vandervelde determined to settle himself and his family in London; and on his arrival his expectations were not disappointed. For, soon after, he had the honour of being taken into the service of king Charles II. with an appointment of a considerable salary, and was continued in the same situation under his successor James II. This master seems to have been, even to a degree of enthusiasm, fond of his art; for in order justly to observe the movements and various positions of ships engaging in a sea-fight, that he might design them from nature, and unite truth with grandeur and elegance in his compositions, he did not hesitate to attend those engagements in a small light vessel, and sail as near to his enemies as his friends, attentive only to his drawing, and without the least apparent anxiety for the danger to which he was every moment exposed. Of that bold and dauntless disposition

he gave two very convincing proofs before his arrival in England: the one was in that severe battle between the duke of York and admiral Opdam, in which the Dutch admiral and five hundred men were blown up; the other was in that memorable engagement which continued three days between admiral Monck and admiral De Ruyter. During the continuance of those different engagements, Vandervelde plied between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth. It is observed that, in the latter part of his life, he commonly painted in black and white, on a ground so prepared on canvas as to make it have the appearance of paper.—*Houb., Pilk.*

VANDERVELDE, called the YOUNG, (William), a Dutch painter of sea fights, &c. born at Amsterdam in 1633, and died in 1707, aged 74. He was the son of William Vandervelde, by whom he was carefully instructed in the art; but afterwards he was placed under the direction of Simon de Vliger, a very excellent painter of ships, sea-shores, and sea-ports, who however was far surpassed by his disciple. As soon as young Vandervelde found himself sufficiently prepared to appear with advantage in his profession, he went to visit his father in London; and some of his paintings being exhibited at the English court, were beheld with such applause and admiration, that he was immediately employed by the king, and also by the principal nobility. His subjects were the same as those of his father, and he observed the same method of sketching every object after nature; but his pictures were designed and finished in so exquisite a manner,

that they are not only superior to the works of his father, but to all other artists in that style; no age, since the revival of the art, having produced his equal. The paintings of this master have in every respect such a degree of perfection as is not to be discerned in the productions of any other artist. And whether we consider the beauty of his design, the correctness of his drawing, the graceful forms and positions of his vessels, the elegance of his disposition, the lightness of his clouds; the clearness and variety of his serene skies, as well as the gloomy horror of those that are stormy; the liveliness and transparency of his colouring; the look of genuine nature that appears in agitated and still waters; and the lovely gradation of his distances, as well as their perspective truth; we know not what principally to admire: they are all executed with equal nature, judgment, and genius; they all are worthy of our highest commendation, they are truly inimitable. Houbraken and other writers observe, that the pictures of the young Vandervelde are so esteemed in England, that those which were scattered through the Low Countries were eagerly sought after, and purchased at vast prices; so that in Holland they rarely have the pleasure of seeing any of them. Undoubtedly the most capital of his works are in England in the royal collections, and in the cabinets of the nobility and gentry of that kingdom; and some few are also in Ireland. Among the number, one fine picture of a Calm is in the possession of Thomas Cobbe, Esq., and another, of a large size, representing a Ship of War grappled by a Fire-ship, and set on fire by the explosion, is in the possession of the lord viscount Kingsland.—*Houb., Pilk.*

VANDERVENNE (Adrian), a

Dutch painter of huntings, drinking, sporting, &c., born at Delft about 1589. He was successively the disciple of Simon de Valck and Jerom Van Diest of Leyden, who followed the profession of painting in that city with great credit; and under the direction of the latter he continued for several years, till he was qualified to commence artist. His subjects are generally of the lowest kind, copied from nature, without choice or variation, either as to the dress, features, or forms, of his figures; and his subjects are as generally disagreeable. His pictures show freedom of hand, and a masterly pencil; but his ideas are gross, and his colouring is unpleasant, by the tints of yellow and brown being too predominant. His chief merit was seen in those compositions which he painted only in black and white; and as he had a light spirited touch, his expression is well adapted to his characters. He appears fond of describing mirthful scenes, of dancing, drinking, or sporting; and it cannot but be allowed that, notwithstanding the ungraceful forms of his figures, some of his pictures have a lively and pleasant effect. The king of Denmark and the prince of Orange held the works of this master in great esteem, and for the latter he painted several hunting pieces, which are still in the collections of the descendants of that prince.—*Houb., Pikk.*

VANDIEST (Adrian), a Dutch painter of landscapes and portraits, who died in England in 1704. He came to England at seventeen years of age, and followed both portrait and landscape painting. He was employed for some years by Granville earl of Bath, and drew several views and ruins in the west of England. Seven of his landscapes were in Sir Peter Lely's collection. His

own portrait, with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself.

VANDYCK (Sir Anthony), a celebrated historical and portrait-painter, born at Antwerp in 1599, and died in 1641, aged 42. He received his first instructions in the art of painting from Henry Van Balen, but afterwards became the disciple of Rubens; and distinguished himself so highly in the school of that great artist, that he conferred honour on his instructor, and was accounted, in some respects, to approach very near him. By the advice of Rubens, he went in his twentieth year to Italy, in order to complete his studies, and perfect himself in his profession; and, after a short continuance at Rome, visited Venice, where he conceived that exquisite notion of colouring which hath secured to him the admiration of the whole world. He observed minutely every tint and every delicacy in the works of Titian, Veronese, and the celebrated masters of the Venetian school, with judgment and a nice penetration; and by the strength of his genius discovered the true principle which guided those illustrious artists to so high a degree of excellence; by which means he acquired such an exquisite pencil as might almost place him in competition even with Correggio. Having sufficiently displayed his eminent talents at Venice, Rome, Genoa, and his native city, till his reputation spread itself through all parts of Europe, he was invited to London by king Charles I., who received him into his service, with an appointment of a considerable pension; and not only presented him with a chain of gold, and his own portrait richly adorned with diamonds, but also conferred on him the order of knighthood in 1632. His amiable

disposition, and personal accomplishments, united with his extraordinary merit in his profession, gained him the affection of the king; procured him the respect, esteem, and admiration of the nobility, and every lover of the art; and, by his perpetual employment, he was enabled to live in the utmost splendour and opulence. He excelled in history and portrait, but his greatest power appeared in the latter; and no painter better understood the principles or practice of the *chiaro-scuro* than Vandyck. His choice of nature when he painted portraits, was always that which was most agreeable; he gave an inexpressible grace to his heads; he showed abundant variety in the airs, and in some of them the character was even sublime; and as to his expression, it was inimitable, the very soul of the person represented being visible in the portrait. The extremities of his figures are true, graceful, and exact; and the hands in particular are designed in the greatest perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are cast in a grand style, broad and simple in the folds, easy and natural in the disposition, and his colouring is lovely. In several parts of painting, Vandyck has ever been acknowledged to surpass his master; his touch is more delicate, his ideas more graceful, and his expression more true. It is indeed generally alleged that he had less invention and less fire than Rubens; yet if it is considered that he devoted himself so entirely to portrait-painting, as to allow himself less opportunity to improve his taste for historical compositions, it cannot seem surprising that Rubens, who made history his principal and perpetual ob-

ject, should in that respect claim a superiority. However, it appears no way improbable, that if Vandyck had been as incessantly employed in history as he was in portrait, his ideas might have been more enlivened, his genius rendered more extensive, and his invention more animated, so as to have equalled his master in design, as he surpassed him in the delicacy and sweetness of his tints. And if Rubens deserves to be preferred to Vandyck in history, yet the latter, in many of the portraits of his earlier time, is allowed to be equal even to Titian, and superior to all others who have appeared since the revival of the art of painting. During the first six or seven years after his arrival in London, his performances are accounted most excellent, and most estimable; but some of his latter works are painted in such a manner as shows the uncommon rapidity of his pencil, though they are touched with wonderful spirit; and others of them are comparatively weak, and partake too much of the lead-colour, though his pencilling is always masterly, always inimitable. The most capital of the works of Vandyck are in England. At Blenheim, the portrait of King Charles I. in armour on a dun horse. At Houghton, a whole length in armour. At Hampton Court, the King in armour on a white horse, his equerry holding his helmet. At Kensington, George Villiers, second duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke Family, a most capital performance. Also at the Marquis of Rockingham's, the celebrated picture of the Lord Strafford and his secretary. In the collection of the Duke of Orleans there is a most admirable picture by Vandyck; it is a whole length of Mary de Medicis, which is

finished as highly as the power of his art could reach; it shows at once the strength of Rubens, and almost the colouring of Titian: the manner of it is in the highest degree noble, and yet it appears equally easy and natural; and many of the portraits of the nobility of England, which were painted by Vandyck, are not in any respect inferior to that celebrated portrait of Mary de Medicis. —*De Piles, Houb., Vertue., Pilk.*

VANDYCK (Philip), a Dutch painter of history, portrait, and conversation, born at Amsterdam in 1680, and died in 1752, aged 72. He was a disciple of Arnold Boonen, with whom in a few years he made a commendable progress; but, as he was desirous to obtain all possible improvement under that master, he determined to continue under his direction till his reputation was well established; nor did he quit his master Boonen before his works were in great request, and very readily purchased. As Amsterdam seemed sufficiently stocked with painters, he settled for some time at Middleburgh, and afterwards at the Hague, and in both was employed by the principal persons for their portraits, which he painted in a small as well as a large size, with an equal degree of merit. Many of them he painted in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it scarcely possible to answer the demands of those who were solicitous to procure them. In Holland, Flanders, and Germany, he was considered not only as an artist of the first rank, but as one of the most judicious connoisseurs, and on that account was employed by prince William of Hesse Cassel, who patronised him, and by several others of princely fortunes, to purchase collections of paintings for their

cabinets; which commissions he always executed to the singular satisfaction of his employers, and his own honour. The number of portraits, conversations, and historical subjects, which he finished is almost incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the prince of Orange, his mother, and his sister, in one piece; the other is a ceiling, which he painted for Mr. Schuylenburg, representing the story of Iphigenia, in which subject he introduced the portraits of the whole family of his employer. His portraits, especially those in his small size, have a strong resemblance, and such truth as evidently shows that he faithfully copied nature. All his subjects are well composed, neatly pencilled, and highly finished, with an agreeable tone of colour; and although his pictures cannot be deservedly ranked with those of Douw, Netscher, or Mieris, yet they have abundance of merit, and are admitted to a place in the most select collections. —*Pilk.*

VANGELISTI (Vincenzio), an Italian engraver, born at Florence about the year 1744. He visited Paris when young, where he became the pupil of John George Wille. He has engraved several plates in a neat finished style, among which are the following:—The Virgin and Infant, after Raffaele; Venus chastising Cupid, after Agostino Caracci; Pyramus and Thisbe, after Guido. —*Strutt.*

VANLOO (James). He was the son of John Vanloo, a painter of some distinction, by whom he was instructed in the art of painting, and became an excellent master. He followed his profession at Amsterdam, and in the chief cities of Holland and Flanders, with great

credit and success; and particularly excelled in designing naked figures, which he drew correctly, and finished with a neat pencil and agreeable colouring. Houbraken mentions a fine picture of this master's composition, which represented Diana in the Bath, and the discovery of Calisto; and another also, of a Woman playing on the Lute, which, in the style and handling, might be taken for the painting of Jan Lys. Both of those pictures were marked as being painted in the same year, 1657.—*Houb., Pilk.*

VANLOO (John Baptist), a French portrait painter, born at Aix in 1684, and died in 1745, aged 61. He was the son of Louis Vanloo, and his father perceiving very promising appearances of an apt genius in his son, from his earliest years, cultivated his talents with all possible diligence and care. He taught him the best principles of his art, communicated to him every useful instructive observation, and caused him to copy the best compositions of the greatest masters; till, by the studious application of a few years, he appeared in the world with very great advantage. At first he settled at Toulon; but when that fortress was besieged in 1707, he fled to Aix, where he painted a great number of historical pictures for the churches, convents, and hotels of the nobility, as well as portraits; and, after a continuance of five years in that city, entered into the service of the prince of Carignan, who enabled him to complete his studies at Rome. Vanloo made a proper use of so happy an opportunity; and, on his arrival at Rome, devoted his whole time and attention to establish his taste of design, and perfect his hand. He studied the antiques, he copied the most famous paintings, and appropriated not only entire

days to his improvement, but the evenings also were spent in drawing and designing; and, that he might not omit any thing conducive to his advantage, he placed himself as a disciple with Benedetto Luti, who was at that time in high esteem. In a short time he so effectually established his credit, that he found sufficient employment while he resided at Rome, by which he added continually to his reputation; and when he quitted that city was honourably employed by the duke of Savoy, though he still attached himself to his patron, the prince of Carignan. For some years he resided at the French court, and by his performances gained universal esteem, and a large fortune; till, by the advice of his friends, he was prevailed on to visit London, being recommended to Sir Robert Walpole. By that minister he was made known to the prince and princess of Wales, who honoured him so far as to sit to him for their portraits; and afterwards he painted several of the royal family, and so great a number of the nobility and gentry, that he scarce had any disengaged hours for the first four years of his residence in London. At length finding his health much impaired, he returned to Aix, in 1742, where, in a few months, he was able to resume his pencil, and with undiminished merit followed his profession till near the time of his death, which happened three years after, in 1745. Vanloo had an uncommon quickness of invention; he designed with all imaginable facility, and was so remarkable for the readiness of his execution, that in one day he completely finished three portraits, in a good style and a free manner. He had an excellent tone of colouring, with a light and spirited touch, and gave his carnations a freshness and



warmth not very far inferior to the tints of Rubens. — *D'Argenville, Pilk.*

VANLOO (Carlo), a French historical painter, born at Nice, in Provence, in 1705, and died in 1765, aged 60. He was the son of Louis Vanloo, and brother of John Baptist Vanloo, by whom he was instructed in the first principles of painting; but afterwards he was placed as a disciple with Benedetto Luti, who took pleasure in cultivating those extraordinary talents which he discerned in his pupil; and the precepts of Luti, aided by the instructions of John Baptist, his brother, laid the foundation of that excellence at which Carlo afterwards arrived. As soon as he had confirmed his hand in drawing, and gained a good degree of knowledge in regard to colouring, he quitted the school of Luti, and accompanied his brother to France, where he assisted him in repairing the gallery at Fontainebleau, originally painted by Primaticcio, and then returned to Rome to pursue his studies. The love of his profession, and his commendable ambition to become eminent in it, engaged his whole attention; and therefore he applied himself incessantly to design after the antiques, to copy the most capital paintings of Raffaele, Domenichino, Guido, the Caracci, and Carlo Maratti; and his assiduity was rewarded with all the success he could desire; for his reputation at Rome increased with every new performance, and the pope conferred on him the order of knighthood. It is remarked by the writer of the life of this painter, that he often varied his style of painting, and finished some of his pictures with a bold, free pencil, and others with softness and delicacy; in some imitating the touch and colouring of Guido, and in others the

manner of other great masters; so that one would be induced to believe that he saw nature only with the eyes of those illustrious masters who were his models. The imagination of Carlo was lively, and very fertile; he invented with ease, and composed his subjects with elegance of taste and singular judgment; nor was he, like many artists, so fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and severe eye, he examined every work he composed, and altered whatsoever his judgment disapproved, with full as much readiness as he composed. And of this he gave an evident proof, in a picture of the Graces chained by Love, which he totally altered, even after it had been publicly exhibited at the Louvre, in 1763. His colouring is exceedingly natural, and his power in pencilling enabled him to produce a pleasing effect, as well when his touch was strong and vigorous, as when it was tender and delicate. His eminent talents procured him the honour of being appointed principal painter to the king of France, at which court he was held in the highest esteem. But wherever he resided, he was admired and caressed; nor was he in his life more generally applauded for his merit, than he was universally regretted at his death. — *D'Argenville, Pilk.*

VAN MANDER (Charles), a Flemish historical painter, born at Meulebeke, a village near Courtray, in 1548, and died in 1605, aged 57. He was successively the disciple of Lucas de Heere, at Ghent, and Peter Vlerick, at Courtray; but his principal knowledge in the art of painting was acquired at Rome, where he studied for three years. His greatest pleasure consisted in designing after the antiques, and

the curious remains of Roman magnificence; the temples, baths, ruinous theatres, sepulchral monuments and their decorations, and, in short, every elegant and noble object that invited his attention. He also studied after nature in the environs of Rome, sketching every scene that pleased his imagination, or could afford him materials for future compositions in the landscape style; and having practised to paint with equal freedom in fresco and in oil, he executed several historical works, as well as landscapes, for the cardinals and nobility of Rome, with extraordinary approbation. At his return to his own country he was received with unusual respect, and soon after painted the representation of the Terrestrial Paradise, which procured him great honour; as the figures of Adam and Eve were finely designed, and well coloured; and the landscape and animals were executed with an equal degree of merit. He painted likewise a picture of the Deluge, which was highly applauded for the composition and expression, as it described all the passions of grief, fear, terror, horror, and despair, with a sensible and affecting variety. In general he was esteemed a good painter of landscape; the choice of his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though in the advanced part of his life he appeared to have somewhat of the mannerist. Van Mander had many accomplishments, and distinguished himself not only as a painter, but as a writer. He composed tragedies and comedies, which were acted with applause; and, what is very uncommon, he painted also the decorations of the theatre. At Haerlem he introduced an academy, to diffuse among his country-

men a taste for the Italian masters; and the world is indebted eminently to Van Mander for searching out, and transmitting to posterity, the characters and merits of so many memorable artists as are comprised in his *Lives of the Painters.—De Piles, Pilk.*

VANNI, called VANNI OF SIENA (Francesco), an Italian historical painter, born at Siena in 1563, and died in 1610, aged 47. He received his first instructions in the school of Arcangiolo Salimbeni; but when he was twelve years old he travelled to Bologna, and there studied for two years under the direction of Passerotti. Yet finding in himself an impatient desire to see the celebrated antiques, and the works of Raffaëlle, he went to Rome, and placed himself with Giovanni da Vecchia. By the precepts of that master, his proficiency was extraordinary, so that his performances not only extorted applause from the ablest judges, but also excited the jealousy and envy of Gioseppino, who was instructed in the same school. Having therefore taken every prudent method to establish his taste, and also to perfect his hand, he returned to his native city, where he studiously contemplated the paintings of Baroccio, and so highly admired them, that he preferred the style and manner of that master to all others. He made him constantly his model; imitated him in the graceful turn of his figures, as well as in the delicacy of his pencil, with all imaginable success; and was generally esteemed to be no way inferior to him. However, Vanni, in his travelling through Lombardy, added to his taste considerably, by studying the compositions of Correggio, as universally allowed to be one of the best painters of his time. His peculiar turn of

mind made him fond of designing religious subjects; and for that reason he was principally engaged in grand works for the churches and convents at Siena and at Rome. To the latter of those cities he was invited by pope Clement VIII., and, by order of that pontiff, he painted in the church of St. Peter an incomparable design, representing Simon, the sorcerer, reproached by St. Peter, for which performance he received the honour of knighthood. This master had an excellent genius; his invention was fruitful and ready, his style of composition truly fine, and his design correct. His manner of colouring was bold, lively, and beautiful; his pencilling tender and delicate; and the airs of his heads were remarkably graceful. The most capital works of Vanni are at Siena, Rome, Pisa, and Pistoia; among which are mentioned a Crucifixion, a Flight into Egypt, the Wise Men offering to Christ, and the Marriage of St. Catherine, all of them esteemed admirable.—*De Piles, Pilk.*

VANNI (Ottavio), an Italian historical painter, born at Florence in 1583, and died in 1643, aged 60. He was at first the disciple of one Mecatti, a painter of very mean abilities, with whom he continued for four years with little advantage; but having travelled to Rome, he became the disciple of Astasio Fontebuoni; and besides the instruction which he received from that master, he took pains to study the designs of Raffaele, Buonarrotti, and other eminent artists, by which he acquired a considerable degree of taste and knowledge. However, notwithstanding his former improvement, as soon as he returned to Florence he entered himself into the school of Passignano, and lived with him for many years; not only being employed in painting his own original designs,

but also painting in conjunction with that master. Ottavio had great application, but not equal judgment; and frequently aiming at too great a degree of delicacy, and likewise at too nice and exact an expression, he touched his pictures too often over, and gave them an unpleasing hardness and heaviness.—*Sandart, Pilk.*

VANNUCCI, called PIETRO PERUGINO (Pietro), a celebrated Italian historical painter, born at Perugia in 1446, and died in 1524, aged 78. His parents placed him with a painter, who, though no great proficient in the art, had discretion enough to animate his pupil with an eager desire to obtain knowledge. Pietro applied himself, with singular patience and industry, to practise what appeared conducive to his advantage; he spent not only all the day, but the greatest part of the night, in study, and at the same time struggled with severe hardships, being obliged for several months to have no other bed to lie on than a large chest. Yet his laborious perseverance in drawing and designing qualified him to improve more readily under a superior master. At that period of time the finer arts were cultivated, and flourished eminently, at Florence, which induced Perugino to seek instruction in that city, and he placed himself as a disciple with Andrea Verocchio. Under that famous artist his proficiency was remarkably great; and in a short time he was enabled to appear with credit in his profession. The first work that raised his reputation was a picture of St. Jerom looking with steadfast attention on a crucifix. The figure of the saint appeared so mortified, so emaciated, and yet so natural, as he had designed it after a living model, that the work was applauded in the highest terms; and in a few years his fame was so spread

abroad, that his paintings were not only dispersed through all Italy, but sent also to Spain and France, and other countries of Europe. He was employed to paint a grand altarpiece for the monastery of St. Clara at Florence, of which the subject was a Dead Christ; and he introduced a number of figures in the designs. The colouring was truly beautiful, the heads of the aged persons had a graceful turn, and the air of the Virgin was eminently distinguished, as well by the dignity of character, as by the peculiar expression of sorrow. He also introduced a landscape in one part of the design, which (making a reasonable allowance for that early age of painting) was at that time accounted admirable; and the whole composition was esteemed, by the best artists and judges, to be uncommonly excellent. A Florentine merchant offered treble the sum that had been paid for it; but the proposal was rejected, because Perugino declared that he was incapable of finishing another so well. Vasari recites an incident in the life of this master, which, as I find it mentioned by most of the subsequent writers on this subject, cannot well be omitted. The monks of a monastery at Florence had engaged Perugino to paint, in fresco, a piece of sacred history in their chapel; and the prior, who had agreed to supply the ultramarine for the work, being of a suspicious disposition, always attended while it was used, lest some of it should be embezzled by the artist. When Perugino perceived that the prior's constant inspection of the work was occasioned by his distrusting the honesty of those employed by him, he took care to place a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultramarine; and the colour, by its

weight, instantly was precipitated to the bottom. The prior, observing the rapid consumption of his rich colour, passionately expressed his astonishment; but Perugino desired him neither to torment his own mind nor indulge a dishonourable opinion of artists, who generally acted upon principles of honour; and then pouring off the water gently, he restored to him the ultramarine which had subsided; only reminding the prior, that, notwithstanding all his suspicious sagacity, he might be imposed on, if the artists he employed were less actuated by motives of honour than by the fear of detection. Sixtus IV. engaged him to paint several designs in his chapel, by which he gained great reputation; but at his return to Florence, where Michel Angelo Buonarroti was at that time in the highest esteem, he quarrelled with that great man, from an avaricious disposition, and was so severely satirised by the poets of that city, that he was constrained to quit Florence, and retire to his native city Perugia. This master had acquired from Verocchio the habit of designing his heads with a graceful air, and particularly those of his female figures. His pencil is light, and he finished his pictures highly; but his manner was dry and stiff, and his outline very often had great incorrectness. His highest honour consisted in his having been the instructor of the inimitable Raphael Sanzio, who, with his father, Giovanni Sanzio, assisted Perugino in a great number of his works. He was not more memorable for his paintings than he was infamous for his atheistical and avaricious principles; and having accustomed himself, after he grew extremely rich, to carry always along with him a box, in which he secured a quantity of gold, the prospect of such a treasure

induced a villain to rob him of it; and although, by the activity of his friends, the greatest part of it was recovered, yet the vexation he endured was thought to have been the principal cause of his death. The most capital work of Perugino, in oil colour, is in the church of St. Peter at Perugia. It is an altar-piece, of which the subject is the Ascension of Christ, with the disciples in different attitudes, directing their eyes up to heaven, after their Lord. The design is excellent, and the whole is well executed. And in a chapel belonging to the church of St. Giovanni in Monte, there is a picture of the Virgin attended by several Saints, which is esteemed one of the best performances of Perugino. In many respects it has abundance of merit, but it must be confessed that the composition is very indifferent.—*De Piles, Vas., Pilek.*

VANUCCHI, called ANDREA DEL SARTO (Andrea), a celebrated Italian historical painter, born at Florence in 1488, and died in 1530, aged 42. He received his first instruction in the art from Giovanni Barile, a very mean painter, with whom he spent three years with intense application; and in that time discovered such uncommon talents as astonished Barile; and he placed Andrea as a disciple with Pietro Cosimo, who was accounted one of the best painters in Italy. His industrious perseverance in his studies under that master, rendered him in a short time very eminent; but the morose temper of Cosimo compelled Andrea to quit him, and to endeavour to perfect himself by attending to the works of other famous artists, though he had appropriated every saint's day and festival (while he was in the school of Cosimo) to design after the works of Vinci, Raffaele, and Buonarroti, to which he had access in

Florence. He therefore persisted in the same method of practice, and by that means formed an admirable taste, and signalised himself above all the young painters of his own country, or foreigners, by correctness, colouring, and a profound knowledge of the art. At that time Andrea contracted an intimate friendship with Francesco Bigio; as there seemed to be a remarkable agreement in their tempers as well as in their studies, they determined to live together, and they painted a great number of works in the churches and convents of Florence, in concurrence; but the reputation of Andrea was perpetually promoted by every work he finished, either in fresco or in oil. At last his fame was raised to its highest pitch by that noble design which he executed for the Barefooted Carmelites at Florence, representing the preaching of St. John. The attitude and air of the head of the principal figure were exceedingly fine; the countenance was full of spirit and wisdom, and strongly expressive of his character; and the sun-burned tint of his flesh was properly suited to his manner of life in the desert. The expression of the auditors was natural, and showed abundant variety; some attentively listening; some in admiration and astonishment at the novelty of his doctrine, and the energy of his discourse; others, with a look of apparent approbation and conviction; and the whole performance was admirable for the colouring, correctness of outline, disposition, and simplicity united with elegance. Although he had as much employment at Florence as he could possibly finish, yet could he not resist the impulse he felt to see the works of Raffaele at Rome; he went therefore to that city, and examined every thing with

a judicious attention. He studied the manner of that inimitable artist carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonarrotti: nor did he neglect to attend to the antiques, and all the curious remains of art and magnificence which offered themselves to his observation, by which he received considerable improvement; and it was observed that his manner was altered much for the better after he had visited Rome. However, it became evident that he did not continue there a sufficient length of time to study and consider things with such exactness as he ought, and it is not doubted, that if he had resided for some years at Rome, and devoted more of his study and practice to the antiques and Raffaello, he would have surpassed all the artists of his time, as he had naturally a graceful manner of design, and his colouring was lively. He painted with great freedom and readiness; his colouring in fresco, as well as in oil, was full of sweetness and force; and his carnations are beautiful. His draperies are marvellously easy, graceful, and natural, and they are touched with uncommon spirit; the airs of his heads have an elegant variety; and his boys, as also the extremities of his figures, are scarcely inferior to those of Raffaello. The naked figures in his compositions are excellently designed; but, from a certain timidity of mind, his figures, both of men and women, seem to want that fire and vivacity which animate the works of other great painters, though they recommended themselves by their correctness, truth, and noble simplicity. The excellence of Andrea's pencil, and his power of imitation, cannot be more strongly illustrated than by that memorable incident mentioned circumstantially by Vasari—

that, by order of Octavian de Medici, he copied a portrait of Leo X. between Cardinal Medici and Cardinal Roffi, the heads and hands of the figures having been painted by Raffaello, and the draperies by Julio Romano; and he imitated every part of it with such amazing exactness, that Julio, after the most minute inspection, and also being assured that it was a copy, could not distinguish it from the original. The superior talents of Andrea del Sarto might have raised him to be as rich in his fortune as in his reputation, if his own indiscreet conduct had not reduced him to very distressful circumstances; for the French king, Francis I., was so excessively fond of his works, that he invited him to his court, defrayed all the expenses of his journey, received him with great distinction, and made him many valuable presents. The first work in which he was employed for that monarch, was a portrait of the Dauphin, who was then but a few months old; and he was rewarded (as Vasari testifies) with three hundred crowns in gold for that performance. Afterwards, he painted an incomparable picture of a Charity, and a multitude of other designs for the principal nobility about the court, so that he lived in an ample enjoyment of every thing conducive to happiness, either in respect of esteem, affluence, or honour. But, amidst this flow of good fortune, while he was employed by the queen-mother, to paint a picture of St. Jerom, when it was hardly half finished, he received letters from his wife, soliciting his return to Florence; and to indulge her desire, he requested permission for a few months' absence, promising to return with his family and settle in France. The king confided in his integrity, and

not only made him several presents with a royal liberality, but intrusted him with large sums of money to purchase statues, paintings, designs, etchings, or any thing that was curious, or worthy of his possessing. However, Andrea soon forgot his engagement, and violated every tie of honour, after he arrived at Florence. He squandered away the whole stock, the king's property as well as his own, and never returned to his friend and benefactor. At last he sunk into that poverty to which, by his prodigality and ingratitude, he seemed very justly to deserve; he suffered a variety of difficulties and distresses, and died of the plague, abandoned by his wife, and by all those friends who had been the partners of his extravagance. Abundance of the works of Andrea are in the churches, convents, and palaces at Florence, and in those the merit of Del Sarto is shown in a proper light; for they are far preferable to what are seen of his hand, either in Rome or in any other city of Italy. Among a number of his capital paintings, there is one admirable picture in the Palazzo Pitti, at Florence; the subject is the Virgin and Child, with St. John and St. Francis; the colouring has an extraordinary force; the style is exquisitely delicate; the draperies are cast in a grand taste, and look unusually fresh; and the heads are excessively fine, though the head of the Virgin is rather beautiful than formed with a becoming dignity of character.—*De Piles, Vasari, Pilk.*

VANSOMER (Paul), a Dutch engraver, who flourished in the reigns of Charles II. and James II. Vansomer at first executed many plates, both graved and in mezzotinto, after the works of sir Peter Lely; his drawings were commonly made in

two colours, by Gaspar Baptist, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day. His best works in England are, a countess of Meath, after Mignard; and the duke of Florence and his secretary.

VANSOMER (Paul), a Flemish portrait painter, born at Antwerp in 1576, and died in 1621; aged 45. He excelled in painting portraits, having been perfected in that branch by Bernard Vansomerem; his elder brother, who had spent several years in Italy, and was accounted extremely eminent for painting conversations and portraits. For some years he followed his profession with great success at Amsterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deservedly admired for elegance and ease in the attitudes, and also for a remarkable resemblance. At St. James's there is a half-length of the Earl of Pembroke, at that time lord-chamberlain, which is admirably executed, the figure being finely relieved by a skilful management of the chiaro-scuro. There is also a whole-length of the first Earl of Devonshire, at Chatsworth, reputedly by this master, which is accounted not inferior to Vandyk; and several others are to be seen at Hampton-court, and in the collections of the English nobility and gentry.—*Vertue, Pilk.*

VANUDEN (Lucas), a Flemish landscape painter, born in 1595, and died in 1660, aged 65. He learned the art of painting from his father, but he derived his chief excellence from a diligent observation of nature. Every hour that was not employed at his easel was spent abroad in the fields, where he noticed, with curious exactness, the variety of appearances perpetually occurring from

the dawn to the evening, over the face of nature. He watched the different effects of light on different objects, nor suffered any incident that might heighten his ideas to escape his observation, nor even those instantaneous beauties perceptible in the forms and colours of vapours and clouds, which are lost almost in the moment they are beheld with admiration. Those he sketched on the spot, and had such a genius as enabled him to apply his observations happily in his works; but he was frequently so intent on his studies, that he scarce allowed himself time to work for his maintenance. He had a tender, soft, delicate manner of painting in small, and had sufficient power of his pencil to adapt his touch to those of his largest size; though it is allowed that the exquisite pencil of Vanuden is principally seen in his smallest performances. His trees are so happily managed as to appear almost in motion; his skies are clear, and beautifully adapted to his scenes; and by his distances he showed an immense extent of country, as often as his design would admit of it. His composition is always pleasing, his most minute figures are correctly designed, and his tints are the colouring of nature. He is considered as one of the most delicate painters of landscape that appeared in the Low Countries; and it is the highest commendation that can possibly be given him, to say that Rubens not only approved, but admired his style of painting, and often employed him to paint the back-grounds of his pictures, which Vanuden adapted with so much judgment, that the whole seemed to be only the work of one master. In the chapels belonging to the cathedral church at Ghent there are several noble paintings of this master, which are esteemed his most capital landscapes;

and in the possession of a private person in that city, there is an excellent picture, in which the figures are inserted by David Teniers.—*Houb., Pikk.*

VARGAS (Louis de), a Spanish historical and portrait painter, born at Seville in 1502, and died in 1568, aged 66. Vargas being endowed with a very happy genius, and being also ambitious to obtain all possible improvement in the art of painting, travelled to Italy, and spent seven years at Rome, particularly studying the works of Pierino del Vaga. When he imagined himself sufficiently qualified to commence artist, having by great application acquired somewhat of the elegance of taste and composition of the Italian masters, he returned to his own country, and began to follow his profession at Seville. But it soon appeared that he had not imbibed the true taste of the grand style, nor was he thoroughly skilled in the best principles of the art; for his paintings could not stand in competition with those of some other artists who were at that time resident at Seville. It must undoubtedly have been an inexpressible mortification to Vargas, to find himself publicly accounted inferior to those whom he expected to surpass; but he made a prudent use of that discouragement, and returned again to Italy, where he spent seven years more with intense application, more accurately examining the peculiar excellences of his models, and endeavouring to imitate them with greater exactness. At length he was amply rewarded for his industry, by such an improvement in his taste, composition, and freedom of hand, as rendered him equal to the best of his own time, and superior to most of his contemporaries. He painted with equal success in fresco and in oil; and on



his return to Spain was immediately employed, and, preferably to all others, engaged in several grand works for the cathedral, the archiepiscopal palace, and the convents; and he had the good fortune to establish his reputation by two capital compositions, one of which represented Christ bearing the Cross, and the other Adam and Eve; but the latter is accounted his masterpiece, and very justly merited the applause it received. He also painted a great number of portraits, though he did not appear so excellent in that style as in his historical subjects. Nevertheless he is highly celebrated for the portrait of Donna Juana Cortez, duchess of Alcala, which was esteemed not much inferior to the pencil of Raffaello. In the collection of the duke of Orleans is to be seen one picture by this master; the subject is St. John in a sitting posture, with a cross in his hand, dressed in the garment of camel's hair; and the figure is larger than life.—*Cumb., Pilk.*

**VAROTARI (Dario)**, an Italian historical painter, born at Verona in 1539, and died in 1596, aged 57. He was the disciple of Paolo Veronese, and painted in the manner of the Venetian school with extraordinary success, and was allowed to have a lively and elevated genius; of which he afforded many incontestable proofs in those noble designs which he executed in his native city, and in several churches and convents in Italy. He was as much distinguished for his piety as for his singular merit in painting; and for both he was universally esteemed. *Pilk.*

**VAROTARI** called **PADUAININO (Alessandro)**, an Italian historical painter, born at Verona in 1590, and died in 1650, aged 60. The first rudiments of the art were

explained to him by his father; but he completed his studies under another master, being so unhappy as to be deprived of his instructor while he was very young. He imitated the style of Veronese, as his father had done before; but his colouring was not comparable with that of Dario, though several of his pictures are to be seen in the churches and choicest collections of Italy. In the church of St. Maria Maggiore, at Venice, is an excellent picture of this master's hand; it represents some legendary miracle of the Virgin, and is well composed; the figures are well grouped, and it is ingeniously designed, though incorrect. The heads are in fine taste, the tone of colour is in general very agreeable, and the broad masses of light and shadow have a noble effect. And in the Pembroke collection, at Wilton, is a picture painted by Alessandro Varotari, of which the subject is Herodias dancing before Herod.—*Pilk.*

**VASARI (Giorgio)**, an Italian historical painter, born at Arezzo, in the territory of Tuscany, in 1514, and died in 1578, aged 64. He received his first instruction from a painter on glass, called William of Marseilles; but by cardinal Passerini he was afterwards taken to Florence, where he designed after the works of Michel Angelo Buonarrotti, Andrea del Sarto, and other great masters, for three years. Some time after, cardinal Hippolito de Medici brought him to Rome; and as the mind of Vasari was filled with an extreme fondness of the nobler arts, he dedicated his whole thoughts to the advancement of his knowledge; he studied every thing worthy of his admiration, either in the antiques or the moderns, in sculpture, painting, or architecture. It happened to prove of singular benefit to

Vasari, that Francesco Salviati accompanied him to Rome in the train of the cardinal, his patron; for those artists associated together in all their studies, and when they spent whole days in designing after Raffaele, Buonarrotti, and Balthasar of Siena, they, out of a cordial love to the art, devoted their evenings to copy each other's designs, and endeavoured by every method to promote their mutual improvement. By such a course of industry and attention Vasari qualified himself for those various undertakings in which he was afterwards engaged, and which he always executed with honour to himself, and to the satisfaction of his employers. In design and invention he showed himself to be a man of learning and genius; but by neglecting to make himself properly acquainted with the true principles of colouring, his works were never in any high degree of reputation. He is best known as the writer of the Lives of the Painters, from Cimabue to his own time, for which work the whole polite world is most deservedly indebted to him. He executed a great number of his compositions in fresco and in oil, for the churches, convents, and also for the duke's palace, at Florence, most of them being of a large size; and for the churches at Rome, Bologna, Pisa, Venice, and Naples; of which the figures were from six to eight cubits high. The works of Vasari are particularly recited and described by Sandrart.—*Felibien, Pilk.*

VASSALLO (Antonio). He was born at Genoa, and placed as a disciple with Vincenzo Malo, by whose excellent precepts he acquired a good manner of design, and a charming tone of colouring. He was an universal painter, and equally successful in every branch

of his art; in history, portrait, landscapes, animals, birds, fruit, and flowers; all which subjects he represented with extraordinary sweetness in his colour and handling, and with abundance of truth. His pictures were in such esteem, that he was employed without intermission by foreigners as well as his own countrymen; but by too close an application to his profession, and being also of a melancholy turn of mind, he died in the bloom of life, exceedingly lamented.—*Pilk.*

VASSEUR (John Charles le), a French engraver, born at Abbeville in 1734. He was a pupil of Daulle and Beauvarlet, and has engraved several plates, chiefly after the works of the modern French painters, in a neat finished style.—*Strutt.*

VASSILACCHI, called L'ALLENSE (Antonio), a Greek historical painter, born at Milo, a Greek island in the Venetian territory, in 1556, and died in 1629, aged 73. He was a disciple of Paolo Veronese; and as he had the double advantage of a very good genius and an admirable instructor, his progress was remarkable; and in a few years he acquired as extensive a knowledge of the art as he could possibly derive from his master, and imitated the style of Veronese with general applause. However, having afterwards some just cause for resentment against Paolo, he quitted his manner entirely, and assumed that of Tintoretto in its stead. Philip II., king of Spain, and Sigismond, king of Poland, solicited him earnestly to enter into their service; but he declined the honours and emoluments proposed to him by those monarchs, and continued at Venice, where the doge and the principal nobility respected and employed him as long as he lived. The general character given to this artist is, that he had a

wonderful readiness in designing, that his colouring is excellent, and that he was remarkable for the freedom and spirit of his pencil. In the Sala dello Scrotinio, at Venice, there is a capital painting by Vassilacchi; the subject of it is the Taking of Tyre, and it has a noble effect, being finely coloured, and very judiciously disposed. Also in the church of St. John the Evangelist, in the same city, is preserved a picture of St. James, which is admirably designed and executed; approaching very near to the works of Paolo Veronese, in the air and turn of the figures, as well as in the colouring.—*Pilk.*

VAUGHAN (Robert), an English engraver, who died about 1667. He engraved a monument in Dugdale's Warwickshire, and some of the maps; the cuts in Norton's Ordinal, and finished those of Ashmole's *Theatrum Chemicum*, in 1651, at the latter's house in Blackfriars. Vertue says, from Ashmole's MSS., that during the interregnum, Vaughan engraved a print of Charles II., to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration.

VEAU (John le), a French engraver, born at Rouen, about the year 1736. He went to Paris when he was young, where he became a pupil of J. P. le Bas, and has engraved several plates in the neat and spirited style of that eminent artist.—*Strutt.*

VECCHIA (Pietro da), an Italian historical painter, born at Vicenza in 1605, and died in 1678, aged 73. He was a disciple of Alessandro Varotari, but he quitted the manner of that master, and adhered to the style of Giorgione, which he preferred to all others. The figures in his compositions are of a large size, and

he always painted with a strong body of colour, so that his carnations have a remarkable force; and by his skill in the chiaro-scuro, every figure and every limb apparently projects from the canvas. No artist could possibly imitate the work of another with more precision than he did the paintings of Giorgione. The same ideas, the same style of invention and composition, the same strength of colour and manner of pencilling, are observable in both. So nicely and exactly similar to the pictures of Giorgione are those of Vecchia, that even the most expert connoisseurs have been frequently puzzled to determine between the performances of those masters; particularly as the pencil of Vecchia gave such a look of originality to his imitations, that nothing like a copy appears in any part of them. Sandrart, who was a great painter, and a good judge, freely confesses, that when the count palatine of the Rhine, Charles Gustavus, showed him the picture of a soldier, boldly painted, and finely relieved, and asked him by what master it might have been painted, Sandrart, having surveyed it with all possible attention, and examined it critically, was just going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvas appearing more new than it could have done if the picture had really been painted by that master, and had just time enough to rescue himself from giving a wrong judgment of the author. The genius of this painter was, however, somewhat bold; and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dresses which had a mixture of the ancient and modern; and frequently the draperies were of silk, satin, and the richest materials. At Venice, where he

spent the greatest part of his life, the doge and senate employed him to paint in oil those historical designs which were worked in mosaic, in the church of St. Mark; and in that church are to be seen two very capital paintings of Vecchia; the one is a Crucifixion, and the other Christ driving the money-changers out of the Temple; both of them highly admired, and accounted very excellent performances.—*Sand., Pilk.*

VECELLI, called TITIAN (Tiziano), a celebrated historical and portrait painter, born at Cador, in Friuli, a province subject to the Venetians, in 1480, and died in 1576, aged 96. At ten years of age he was sent to Venice, and left under the care of an uncle, who was a person of some distinction in that city. That guardian soon observed the predominant inclination of his nephew to painting, and therefore placed him as a disciple with Giovanni Bellini, who at that time was in the highest esteem. By the instructions of that master, and the strength of his own genius, the proficiency of Titian was amazing; and as he continued in that school for some years, he imitated the style and manner of his master so exactly, that his productions seemed astonishing to all who beheld them. But, as Bellini had never studied the antique, and painted in a dry, stiff, and laboured style, Titian unavoidably adopted it; though even in that style he distinguished himself extremely, in several portraits, landscapes, and historical designs. However, he made nature his principal study, and imitated it faithfully and happily, not only in the tints of his carnations, when he painted figures, but even in the local colours of every inanimate object which he introduced in his compositions; and as he spent ten years in that study, he by that

means was enabled to give an uncommon character of truth to whatever he painted. But as soon as Titian had seen the works of Giorgione, whose manner appeared to him abundantly more elegant, and less constrained than that of Bellini, he determined to quit the style to which he had so long been accustomed, and to pursue the other, that recommended itself to him by having more force, more relief, more nature, and more truth. Some authors affirm that he placed himself as a disciple with Giorgione; yet others only say, that he cultivated an intimacy with him; but it is undoubtedly certain that he studied with that great master; that he learned his method of blending and uniting the colours; and practised his manner so effectually, that several of the paintings of Titian were taken for the performances of Giorgione; and then his success inspired that artist with an invincible jealousy to Titian, which broke off their connexion for ever after. The reputation of Titian rose continually; every new work contributed to extend his fame through all Europe; and he was considered as the principal ornament of the age in which he flourished. And yet Sandrart observes, that amidst all his applause, and constant employment at Venice, his income and fortune were inconsiderable; and he was more remarkable for the extensiveness of his talents than for the affluence of his circumstances. But when his merit was made known to the emperor Charles V., that monarch knew how to set a just value on his superior abilities; he enriched him by repeated bounties, allowed him a considerable pension, conferred on him the honour of knighthood, and, what was still more, honoured him with his friendship.

He painted the portrait of that benefactor several times; and it is recorded by Sandrart, that one day, while the emperor was sitting for his picture, a pencil happening to drop from the painter, he stooped, took it up, and returned it obligingly, answering to the modest apology of the artist (who blushed at the condescension of so great a monarch), that the merit of a Titian was worthy of the attendance of an emperor. By the cardinal Farnese he was invited to Rome, where he painted an admirable portrait of the pope, at full length; as also many historical subjects, taken from sacred and fabulous history, and a great number of portraits, every prince and person of rank exerting themselves ambitiously to procure some of his works. While he was engaged at the pope's palace of Belvedere, Michel Angelo Buonarotti and Vasari went to visit him; and on seeing a picture of Danaë which Titian had just finished, Buonarotti, having given the most deserved commendation to the real perfections of that picture, lamented that the Venetian artists attended so little to designing; for, if Titian had studied the antique as accurately as he before had studied nature, he must have been absolutely inimitable, because the perfection of colouring would have been rendered still more lovely by being united with perfection of design. The excellence of Titian was not so remarkably apparent in the historical compositions which he painted; as in his portraits and landscapes, which seem to be superior to all competition; and even to this day many of them preserve their original beauty, being as much the admiration of the present age as they have deservedly been of the ages past. It is observed of Titian,

by most writers, that in the different periods of his life he had four different manners; one, resembling his first instructor Bellini, which was somewhat stiff; another, an imitation of Giorgione, more bold, and full of force; his third manner was the result of experience, knowledge, and judgment, beautifully natural, and finished with exquisite care, which manner was peculiarly his own; and in those pictures which he painted between the years of approaching old age and his death, may be noticed his fourth manner. His portraits were very differently finished in his early, and in his latter time, according to the testimony of Sandrart. At first he laboured his pictures highly, and gave them a polished beauty and lustre, so as to produce their effect full as well when they were examined closely as when viewed at a distance; but afterwards, he so managed his pencilling, that their greatest force and beauty appeared at a more remote view, and they pleased less when they were beheld more nearly; so that many of those artists who studied to imitate him, being misled by appearances which they did not sufficiently consider, have imagined that Titian executed his work with readiness and a masterly rapidity; and concluded that they should imitate his manner most effectually by a freedom of hand and a bold pencil; whereas, in reality, Titian took abundance of pains to work up his pictures to so high a degree of perfection, and the freedom that appears in the handling was entirely effected by a skilful combination of labour and judgment. It cannot be truly affirmed that Titian equalled the great masters of the Roman school in design; but he always took care to dispose his

figures in such attitudes as showed the most beautiful parts of the body. His taste in designing men was not generally so correct or elegant as it appeared in his boys and female figures; but his colouring had all the look of real flesh; his figures breathe. He was not so bold as Giorgione, but in tenderness and delicacy he proved himself much superior to him and all other artists. The expression of the passions was not his excellence, though even in that respect many of his figures merited the justest commendation; but he always gives his figures an air of ease and dignity. His landscapes are universally allowed to be unequalled, whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, or his distances, which agreeably delude and delight the eye of the observer; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours; and his tints seem astonishing, not only for their force, but their sweetness; and in that respect, his colouring is accounted the standard of excellence to all professors of the art. De Piles remarks, that as the colouring of draperies affords a painter an opportunity of showing all his skill in the *chiaro-scuro*, Titian made use of that artifice in most of his pictures, because he was at liberty to give his draperies what colour he thought most proper, either for making his ground, for spreading light, or for charactering objects by comparison. It was the custom of this great master frequently to repeat the same subject, sometimes by his own pencil, and often by the hands of his disciples, who carefully copied them; yet he always retouched them, adding only a back-

ground, or some trifling alteration, by which management they had the look of originals, and in all probability were very little, or perhaps in no degree inferior. It would prove almost an endless task to enumerate the variety of works executed by this illustrious artist at Rome, Venice, Bologna, and Florence, as well as those which are to be seen in other cities of Italy, in England, Spain, Germany, and France; but there are two which are mentioned as being exceedingly capital. One is a Last Supper, preserved in the refectory at the Escorial in Spain, which is inimitably fine; the other is at Milan, representing Christ crowned with thorns. The principal figure in the latter has an attitude full of grace and dignity more than mortal, and the countenance shows a benevolence and humility, combined with dignity and pain, which no pencil but that of Titian could so feelingly have described. It is admirably coloured, and tenderly and delicately pencilled; the heads are wonderfully beautiful, the composition excellent, and the whole has a charming effect by the *chiaro-scuro*. — *Vas., Sand., De Piles, Pilk.*

VECELLI (Francesco), an Italian historical painter, born at Friuli in 1483. He was a younger brother of the celebrated Titian, by whom he was instructed in the art of painting; but before he commenced artist, though extremely well qualified to appear with reputation in the profession, he engaged in a military life, in which he continued till peace was restored in Italy. He then went to his brother Titian to Venice, and resumed the pencil; and being employed to paint several altar-pieces for churches, and a few portraits for his friends, he proved himself worthy of being the disciple

as well as the brother of Titian. Such promising talents served to sow the seeds of jealousy in the breast of his brother, while they promoted his own reputation; and Titian, dreading a powerful rival and competitor in Francesco, contrived artfully to turn his thoughts from painting in the style which he himself pursued, and persuaded him to employ himself in adorning the insides of rich cabinets, with small historical subjects, and pieces of architecture, for which at that time there was a great demand. Some of those cabinets have reached our time; and, being miscalled the work of the famous Titian, they have been sold at incredible prices; though the paintings are certainly by Francesco Vecelli, who was greatly inferior to his brother.—*Pilk.*

VECELLI (Horatio), an Italian historical and portrait painter, who died about 1579. He was the son and disciple of Titian, and painted some portraits which might stand in competition with those of his father's hand. He likewise painted history, in concurrence with Paolo Veronese and Tintoretto, in the palace of the doge, at Venice; particularly the representation of a battle, which for some time was ascribed to Titian. He travelled with his father to Rome and Germany, and was much esteemed; after whose death, being in ample circumstances, he devoted more of his hours to pleasure than painting; and although he outlived his father but a few years, yet some time before his death he had consumed the greatest part of the wealth so honourably acquired, in the pursuit of the philosopher's stone.—*Pilk.*

VELASCO (Don Antonio Palomino), a Spanish painter, born at Valencia, where he flourished about the year 1700. He painted several pictures for the churches and con-

vents of Valencia, Salamanca, and Granada, and was one of the painters to Philip V. of Spain. He is, however, more known as a writer on art than as a painter. He published an elaborate treatise on the Art of Painting, in two folio volumes, published at Madrid, in which he notices upwards of two hundred painters and sculptors, who flourished in Spain from the time of Ferdinand the Catholic to the conclusion of the reign of Philip IV. Of this work there was an abridgment, in Spanish, published in London in 1742, entitled, *Las Vidas de los Pintores y Statuarios eminentes Espanoles*, of which there is an English translation.—*Cumberland.*

VELASQUEZ DE SILVA (Don Diego), a celebrated Spanish historical painter, born at Seville in 1594, and died in 1660, aged 66. He was first instructed by Francisco Herrera, called the Old; but afterwards became the disciple of Francisco Pacheco, an artist of considerable distinction in that city. As Velasquez had received a polite education in most branches of literature, before he applied himself to painting, and as he also possessed a very happy genius, his progress in the school of Pacheco was remarkable, and he soon gave manifest proofs of his abilities. He studied diligently after nature, and painted birds, beasts, fishes and landscapes with such truth and exactness, that his performances rose into high esteem. His most favourite subjects, at first, were of the low kind, such as taverns, kitchens, conversations, and persons feasting; and those he executed with a bold pencil, and uncommon tints of colour, in a style peculiar to himself, having always nature for his director. But Pacheco having procured some pictures of the Italian masters, the sight of them inspired

Velasquez with nobler ideas; and being particularly charmed with the colouring of Caravaggio, he made him his model, and his success in that style answered his most sanguine expectations. Having spent five years under Pacheco, and finding himself sufficiently qualified to set out as an artist, he went to Madrid, where he received great encouragement, and had an opportunity of improving himself still more by viewing the paintings in the Escorial, and in the palaces of the nobility. At length he had the good fortune to procure the patronage of the duke d'Olivarez, favourite of Philip IV.; and the portrait which he painted of that grandee being shown at court, was so generally applauded, that it obtained him the royal favour, and he was appointed principal painter to the king of Spain, with an honourable pension, and an apartment in the palace. While he was in that station, Rubens arrived in Spain; and having visited Velasquez, and considered his works, he conceived a most friendly affection for him on account of his talents; and, knowing that it would be of infinite advantage to that artist to have a more extensive acquaintance with the Roman and Venetian taste of design and colouring, he recommended it to him to spend some time in Italy. Velasquez, convinced of the sincerity and probity of Rubens, as well as of his judgment, followed his advice, and travelled to Venice and Rome: at the former he copied the works of Titian, Tintoretto, and P. Veronese; and at the latter studied the antiques, the works of Raffaele, Buonarrotti, and the Caraccis; by which means he acquired such an improvement of taste, correctness, composition, and colouring, as placed him at the head of his profession. At his return to Spain, he was re-

ceived with every mark of esteem by the king, and applause by the public; and having finished a noble design of the Crucifixion for the convent of St. Placidia, the whole court had an incontestable evidence of his merit, and the improvement he had obtained by studying the finest productions of art and genius in Italy. As Philip IV. had determined to procure the best collection possible of antique statues, and the works of the greatest masters of Italy, he commissioned Velasquez to choose and purchase the most curious, and also to copy such celebrated paintings as he found unpurchaseable. During that progress, he painted the portrait of Innocent X. and most of the cardinals and princes at Rome; and was treated with the utmost distinction and honour as long as he continued in that city. He had the happiness to enrich his own country with many admirable curiosities of ancient and modern artists; and adorned it also with a number of his own works, in portrait and history. The compositions of Velasquez were remarkable for strong expression, freedom of pencil, a spirited touch, and a fine tone of colour. The best performance of this master, is the representation of the Expulsion of the Moors by Philip III., in the grand saloon at Madrid.—*Cumberland, Pilk.*

VELDNER (John), a German engraver on wood, who flourished about the year 1480. He is said to have executed a set of cuts for a book entitled, *Speculum Humanæ Salvationis*, translated into the German language, published in 1483.—They are cut in the rude style in which the art was practised at that early period.—*Bryan.*

VENEZIANO (Antonio), an Italian historical painter, born at Venice in 1310; and died in 1384, aged 74.



He was a disciple of Agnolo Gaddi, but surpassed him in many respects, being accounted one of the best painters of his time. At Florence and Pisa he performed several works which were universally admired, as he likewise did in his native city, and other parts of Italy; and rendered himself esteemed not only for his singular merit in his profession, but on account of his other accomplishments. He was correct in his design, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expression was well adapted to the characters and actions of his figures. The most celebrated painting of this master is at Florence, representing the Miracle of the Loaves and Fishes, in which he has given a divine expression to the air, countenance and attitude of our Saviour, and a look that amiably shows the compassion he felt for the multitude around him.—*Vas., Pilk.*

**VENEZIANO** (Domenico), an Italian historical painter, born at Venice in 1420, and died in 1476, aged 56. He was a disciple of Antonelli da Messina, from whom he learned the art of painting in oil, at that time known in Italy only by Antonelli, as the secret had been communicated to him alone by John Van Eyck, the original discoverer. He painted several pictures at Loretto and Florence, that were exceedingly admired; but in the latter city he connected himself unhappily with Andrea del Castagno, who inviscerally and treacherously murdered him while he was serenading his mistress, and accompanying the lute with his voice. That detestable action was committed by Andrea, partly that he might preserve the secret of painting in oil from any

other artists; but as much out of envy, on observing the works of Domenico much more commended than his own.—*Vas., Pilk.*

**VENIUS**, or **VAN VEEN** (Otho), a Dutch painter, born in 1556, and died in 1634, aged 78. He was instructed in design by Isaac Nicholas, and in painting by John Van Winghen. Being compelled to leave his own country on account of the troubles, and retire to Liege to pursue his studies, he gained the esteem of cardinal Grosbeck by his personal merit; and that prelate, observing the appearance of excellent talents in Otho, particularly in regard to painting, encouraged him to perfect his studies at Rome; and in so earnest a manner recommended him to several of his friends, that the cardinal Meduccio entertained him in his palace. On his arrival at Rome, he placed himself as a disciple with Frederigo Zuccherro, a master of very great eminence; and, under his guidance, not only practised in private, but applied himself to design after the antiques, and to copy the most admired paintings of the best artists. Having thus employed seven years in constant attention to his improvement, he acquired a delicate manner of pencilling, an agreeable style of colouring, and such a knowledge of the chiaro-scuro, as distinguished him above all the painters of his time; for, by the solidity of his judgment, he penetrated into the true principles of that refined part of his art; he reduced those principles to practice, and was the first who explained to the Flemish artists the doctrine of lights and shadows, which his disciple Rubens afterwards so thoroughly comprehended, and carried to so great a degree of perfection. He was extremely caressed by the emperor, the duke of Bavaria, the elector of

Cologne, and the prince of Parma, governor of the Netherlands; and having painted a portrait of the latter, it procured him the honour of being employed in the service of that prince, and established his reputation through the Low Countries. Venius had a lively and fertile invention; his drawing was generally correct, and particularly shown in the extremities of his figures. The airs of his heads were not without grace, his draperies had an easy flow, and they were so well cast as to give a certain dignity to his figures. The principal works of this master are to be seen in the churches of Flanders. In the cathedral at Antwerp is preserved a Last Supper, esteemed an excellent performance; in the parish church of St. Andrew is an altar-piece, representing the martyrdom of that apostle; and in the refectory of the abbey of St. Vinoc is a picture of Mary Magdalen anointing the feet of our Saviour.—*Houb., Pilk.*

**VENIUS**, or **VAN VEEN** (Gilbert). He was the younger brother of Otho Venius, and was born at Leyden about the year 1566. He engraved a variety of plates, executed with the graver, in a style resembling that of Cornelius Cort. He probably visited Italy with his brother, as he executed several prints after the Italian masters. His drawing is tolerably correct, and the character of his heads is not without expression. He engraved many plates from the designs of his brother, chiefly emblematical, and some portraits, which possess considerable merit.—*Strutt.*

**VENUSTI**, called **MANTUANO** (Marcello), an Italian historical painter, born at Mantua in 1515, and died in 1576, aged 61. He was a disciple of Pierino del Vaga. His merit was so extraordinary that he assisted his master in many of his

grand compositions at Rome and Florence; and his own works were highly esteemed by Michel Angelo Buonarrotti. The cardinal Farnese employed him to copy a celebrated picture of the Last Judgment, allowed to be the noblest production of Buonarrotti's genius; and that copy was greatly commended, even by the painter of the original. Few of the churches or chapels at Rome were without some of the paintings of Venusti, either in fresco or in oil, for he was exceedingly admired for the elegant taste of his design, for the grandeur of his compositions, for the beauty of his colouring, and the neatness of his finishing.—*Pilk.*

**VERBEECK** (Philip), a Dutch engraver, who flourished about the year 1620. He engraved several plates in a style so nearly resembling that of Rembrandt, that his prints have sometimes been confounded with those of that distinguished master.—*Strutt.*

**VERBRUGGEN**, or **TERBRUGGEN** (Henry), a Flemish painter, born at Overysse in 1588, and died in 1640, aged 52. He was a disciple of Abraham Bloemart, but being desirous to improve himself by studying the works of those who were confessedly most eminent in his profession, he travelled through several parts of Italy, and resided for ten years at Rome. His studies in that city were attended with success, and he painted many altar-pieces for the churches and convents, which are evident proofs of the noble taste with which he composed his subjects, and the freedom and firmness of his execution. In the principal church at Naples there is a large altar-piece, much admired for the goodness of the design, and, also for the colouring; and, contrary to the rule of the Flemish masters, he did not put his name to that picture,

concluding that his style and pencil were at that time so generally known, that his name was unnecessary. There is also at Middleburgh an extraordinary fine picture of this master, representing an entertainment at dinner, with figures as large as life; which being shown to Rubens, that great man, to the honour of Verbruggen, commended his works above all those which he had seen in his progress through the Low Countries.—*Houb., Pikk.*

**VERBRUGGEN** (Gaspar Peter), a Flemish painter, born at Antwerp in 1668, and died in 1720, aged 52. He settled at the Hague, where his reputation procured him a favourable reception; and associated in that city with Matthew Terwesten, a painter of history, whose works were in great esteem. Terwesten painted the figures in several grand compositions, and Verbruggen painted the flowers and other decorations. This painter had an unusual readiness of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp he devoted most of his time to company and amusements, and painted mostly at night. By that means his latter pictures have not the real merit of his earlier works, having nothing to recommend them but the freedom of pencilling, and a tone of colour that had more of brilliancy than of truth and nature. In this style he resembled Baptist Monnoyer more than Van Huysum. His manner of painting flowers in ceilings and saloons was truly grand; his colouring and grouping of the objects showed extraordinary art and judgment; and his touch was easy, free, and well adapted to that kind of painting, as it showed a lightness of hand without labour.—*Pikk.*

**VERDIZOTTI** (Giovanni Ma-

rio), an Italian landscape painter, born at Venice in 1525, and died in 1600, aged 75. He was a disciple of Titian, who observing the genius and capacity of his pupil to be capable of any improvement, and also discerning the amiable qualities of his mind, acquired by an excellent education, loved him, and treated him as if he had been his own son. He explained to him every principle of the art that might conduce to his advantage, and took all possible pains to render him eminent in his profession. Nor was Titian disappointed in his expectations; for Verdizotto showed him every mark of respect and affection, as if he had really been his parent, and acted as his secretary whenever he had occasion to correspond with princes, or persons of high nobility. His favourite subjects were landscapes, which he designed and painted in an admirable style, very much in the manner of his master. His pictures were usually of a small size, but they were excellently coloured, and enriched with figures that were delicately pencilled.—*Pikk.*

**VERDOEL** (Adrian), a Flemish historical painter, born in 1620, and died in 1684, aged 64. He was a disciple of Rembrandt, in whose school he made a considerable figure, and set out in his profession with a great deal of credit. He always endeavoured to imitate the style and taste of his master, and aimed at somewhat grand in his compositions of historical subjects; but his works sufficiently show that he wanted an elevation of thought adequate to the designs he undertook to execute. He was accounted rather superior to his master in invention, and in some respects to be a better designer; yet he was far inferior to him in his colouring and handling. Besides, his figures are

often incorrect, his manner of painting is generally too black; there is scarce any, even the smallest, appearance of grace or elegance in his figures; and his expression is very moderate. However, some of his pictures have a competent share of merit in the disposition, in the freedom and spirit of his pencil, and in the transparence of his colours. For some years he painted with good success; but in his advanced age he quitted the pencil entirely, and became a dealer in pictures. At this day his pictures are not in much esteem.—*Pilk.*

VERELST (Simon), a Flemish painter of fruit and flowers, born at Antwerp in 1664, and died in 1710, aged 46. He studied after nature all those subjects which he chose to paint, till he became very eminent, as well for the elegance of the objects which he selected, as for his exquisite manner of finishing them. He had already acquired considerable reputation in his own country, when the prospect of advancing his fortune induced him to visit England; and his success was almost incredible. His works very soon came into vogue; they were exceedingly admired, and sold for greater prices than had ever been given in London for any compositions in that style of fruit and flowers. He had abundant vanity, and he found that vanity abundantly gratified, not only by the esteem in which his paintings were held, but by the compliments of poets, particularly by those lines which were written by Prior. It is said that the duke of Buckingham proposed to him a scheme for adding to his reputation and fortune by painting portraits; though the advice was given by the duke more out of an inclination to mortify Verelst, than to afford him any new incentive to his pride, as he

concluded that the vanity of the painter would influence him to undertake that branch of his profession which was superior to his skill. The duke sat to him to try the experiment, and Verelst took pains to embellish the portrait with fruit and flowers; but as soon as it was exhibited, though it appeared to be highly laboured, the whole composition was very justly ridiculed. And yet that manner of Verelst, which was at first so deservedly derided, became in a short-time so fashionable, as even to lessen the number of the employers of Kneller; and he was paid for one half-length above an hundred pounds sterling. As to his flower and fruit subjects, he handled them in a charming manner, and gave them force and relief by a judicious management of the *chiaro-scuro*. He painted his objects with great truth and resemblance of nature, and his colouring was fresh; but as to his portraits, they were not much to his honour; though he finished them as highly as he did his flowers, which he always took care to introduce in every portrait.—*Vertue, Pilk.*

VERELST (Herman), a Flemish painter of fruit and flowers, who died about 1700. He was the elder brother of Simon Verelst; and the subjects he chose were painted in an agreeable manner, and well coloured. He studied for some years at Rome, and resided at the Emperor's court at Vienna, till it was besieged by the Turks in 1683; and being on that occasion under a necessity of leaving that country, he went to settle in England, where he spent the remainder of his life.—*Pilk.*

VERELST (Maria), a Flemish historical and portrait paintress, born in 1630. She was the daughter of Herman Verelst, and was taught

the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the best instructions in his power for her improvement. She had an excellent education, was a fine performer on several instruments of music, and spoke and wrote the German, Italian and Latin, the English and French languages, with fluency and elegance. She painted portraits and history with genius and spirit, and was admired for the delicacy of her touch and the neat manner of her finishing. Her portraits generally were of a small size; and she was accounted to design her figures with more correctness than any female artist of her time. She gave her portraits a fine expression, not only in respect of the features, but also of the mind of her models; and those who possess her works hold them in the highest esteem.—*Pilk.*

VERENDAEL (N.), a Flemish painter of fruit and flowers, born at Antwerp about 1659. He learned the art of painting in that city; but the master by whom he was instructed is not ascertained. He employed his talents in painting fruit and flowers, which he studied after nature, and exerted himself also in observing the works of those masters who were most eminent in that style; by which means his reputation was very soon spread through the Netherlands, and from thence through most parts of Europe, as he showed both genius and judgment in his compositions, and executed every subject in a masterly and delicate manner. Sometimes he introduced objects which he had imitated from Mignon, but usually such only as he copied from nature; yet wherever he collected his subjects, they were delicately chosen, represented with exact truth and nature, and exquisitely finished. By the

noted Weyermans he was censured as being tedious and singular; but the singularity of which Verendael was accused, arose from his having his whole thought and attention totally occupied by the love of his profession; and if he seemed tedious in finishing his works, it was no more than what seemed absolutely requisite to give them that lustre and neatness for which they were remarkable. While he was alive his pictures were extremely coveted, and carried abroad to most parts of Europe, and to this day they maintain their character and esteem. He was so curious, and apprehensive of his paintings being injured by dust or other accidents, that whenever he had finished a flower, he guarded it carefully by a cover of paper. Next to Mignon and Van Huysum, his merit renders him most worthy of commendation; nor in the neatness and delicacy of his pictures is he surpassed by any of the Flemish masters.—*Pilk.*

✓ VERHAECHT (Tobias), a Flemish landscape painter, born at Antwerp 1566, and died in 1631, aged 65. This artist distinguished himself as an excellent painter of landscape; in which, though the style, the taste of design, and the distribution of the parts, were very peculiar, yet were they exceedingly natural and pleasing, as well as elegant; insomuch, that even Rubens, who was a most admirable painter of landscape, used often to say that Verhaecht was his first and best instructor in that branch of his art. His sites were generally well chosen; his scenes agreeable; and, by a skilful method of managing the aerial perspective, he opened a large extent of country, deluding the eye to a very remote distance, by interspersed hills, rocks, mountains, and well broken grounds. The forms of

his trees were loose and natural; the ruins and pieces of architecture, which he always introduced, were in an elegant taste; and a general harmony appeared through the whole composition. The grand duke of Tuscany caressed him extremely, and for that prince he painted several noble landscapes. At Rome also he was much admired, and particularly on account of one picture representing the Tower of Babel, which was an immense composition.

—*Houb., Pilk.*

VERHEYDEN (Francis Peter), a Dutch painter and sculptor, born at the Hague in 1657, and died in 1711, aged 54. He was originally bred a sculptor, in which profession he proved a good artist, and was one of those who were employed to model the figures and ornaments of the triumphal arch erected in 1691 at the Hague, for the public entry of King William III. But by associating with some painters who were employed along with him at the king's palace at Breda, and observing their manner of working, he made some attempts to imitate them, and did it so successfully as to occasion the surprise of all who saw his first productions; and soon after he entirely laid aside the profession of a statuary, and devoted himself wholly to painting. His friends, who disapproved of his conduct, endeavoured to dissuade him, by representing how indiscreet it must appear for an artist who was eminent in one profession to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions had no influence on him to alter his resolutions. He began with copying animals of different kinds, after Snyders, and very soon found himself capable of designing subjects in the same style, such as huntings of the wild boar,

stag, and other animals, in which he introduced a multitude of dogs in bold and natural actions, full of peculiar spirit and fire. He likewise painted fowl in the manner of Hondeloeter, and touched the plumage with a lightness and tenderness almost equal to the master who was his model. He had a good manner of colouring, and a great command of his pencil; and marked even the hairs of his animals with truth, and a strong resemblance of nature. His works in general had much harmony, and looked more like the performances of an experienced artist, than the efforts of one who had been so short a time a practitioner; and it was imagined that he would have excelled most of the painters in that style, if from his youth he had made the art of painting his sole profession.—*Houb., Pilk.*

VERHOEK, or VERHUICK (Peter Cornelius), a Flemish painter of landscapes, battles, &c., born at Boodegraven about 1642. He became the disciple of Abraham Hondius, whose manner he imitated while he continued in the Low Countries, and designed animals with a great deal of spirit and good action; but when he travelled to Rome, he was so affected by the sight of Bourgnone's works, that he studied them industriously and incessantly. By a careful observation of the excellencies of that master, he acquired the skill to paint battles in his style, with a lively tint of colour, and a competent degree of force; and executed them in a large and small size, with such public approbation, that he found constant employment at Rome, Naples, and other cities of Italy through which he journeyed. His landscapes were painted in a very pleasing style, and ornamented with small figures in the taste of Callot, which were cor-

rectly designed, and touched with spirit.—*Houb., Pilk.*

VERHOEK (Gysbert), a Flemish painter of battles, &c., born at Boodegraven in 1644, and died in 1690, aged 46. He was the brother and disciple of Peter Verhoek, and as soon as he was well established in the rudiments of the art, he placed himself as a disciple with Adam Pynaker, and copied some of the works of his master with success. However, as he had formed his taste by the paintings of his brother, he endeavoured, like him, to imitate the manner of Bourgonne; and his usual subjects were battles, encampments, or skirmishes. He was remarkably studious to improve himself, and took uncommon pains to sketch the different motions, actions, and attitudes, of men and horses, that he might have them ready whenever he had occasion to introduce them in his compositions; and of those kind of sketches he left an incredible number, which were well designed, and marked with a great deal of freedom.

VERKOLIE (John), a Dutch historical and landscape painter, born at Amsterdam in 1650, and died in 1693, aged 43. Verkolie having spent some part of his youth in drawing and studying perspective, he chose to imitate the style of Gerrit Peters Van Zyl (generally called Gerrard), and arrived at such a degree of expertness, as to make his works scarcely distinguishable from those of that master. He was afterwards for a short time the disciple of Jan Lievens, and profited considerably under his direction; but when he had continued about six months in that school, he perceived that he had gained as much knowledge as he could possibly obtain from his instructor, and therefore set up as a professed painter. Lie-

vens, while Verkolie was his pupil, observing how strong a resemblance there was between his handling and colouring and that of Gerrard, employed him to finish several pictures which the latter had left imperfect: and even the most sagacious connoisseurs could not remark any perceptible difference between those masters. Verkolie for the most part painted portraits, and in an excellent manner; but he also painted historical subjects and conversations. His colouring was good, and his design, in many respects, correct, with a tender and neat manner of pencilling; but he cannot be justly commended for grace or elegance.—*Houb., Pilk.*

VERKOLIE (Nicholas), a Dutch historical and portrait painter, born at Delft in 1673, and died in 1746, aged 73. He was first instructed by his father John Verkolie, who died when Nicholas was only twenty years of age; yet even then he was far advanced in the knowledge of his art, and took pains to repair the loss of so valuable an instructor, by a more diligent application to his studies. At first he painted portraits with reasonable success, but afterwards he applied himself entirely to painting history, and by his taste of design and composition, gave singular satisfaction to those who were good judges of merit, and established his reputation. Beside the merit of Verkolie in his oil-paintings, he had a very peculiar excellence in drawing and designing with Indian ink; and he finished those drawings with such accurate neatness, that they are sold at a very high rate, and are exceedingly rare. In all his subjects, whether of history or portrait, he was very correct in his design; his colouring is good, and in his easel-pictures it appears beautifully melting. His touch, though

delicate, is firm; and his night-pieces, which have a surprising effect, are very much coveted, being esteemed worthy of a place in the best collections.—*Pilk.*

**VERMEULEN** (Cornelius), a Flemish engraver, born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city, where he engraved many plates, of which the most estimable are his portraits, as his drawing was not sufficiently correct to succeed in historical subjects. He worked entirely with the graver, in a neat, clear style.—*Strutt.*

**VERMEYEN**, or **MAYO** (John Cornelius), a Flemish painter of battles, sieges, &c., born at the village of Beverwyck in 1500, and died in 1559, aged 59. He was principal painter to the emperor Charles V., who honoured him with many marks of particular esteem. He attended that monarch at all his battles and sieges, and designed on the spot views of all the fortified places which were attacked by the emperor, as also the different encampments of his army, and every memorable action of the whole war, by sea as well as by land, especially the most material incidents of the siege of Tunis. From those designs of Vermeyen the tapestries were made which adorn the Escorial, and which will be an indisputable proof of the genius, the talents, and the lively imagination of the designer. He was remarkable for having a beard of such an enormous length, that when he stood upright he could tread on it; from which circumstance he was known through all Germany by the name of Johannes Barbatius, and in Spain by that of Juan de Barba Longa.—*Houb., Pilk.*

**VERNET** (Joseph), an Italian painter, born at Avignon in 1712,

and died in 1786, aged 74. After receiving some instructions in the rudiments of design in his native city, he went to Rome, where he became a disciple of Adrian Manglard, a painter of landscape and sea-pieces of some celebrity. His progress under that master was extraordinary, and it was not long before he surpassed his instructor. During a residence of many years at Rome and Naples, he painted a great variety of landscapes, sea-ports, and other marine subjects, which were greatly admired, not only by the Italians, but by the collectors of every country. He gave to his landscapes and views the beauty and freshness of nature, and ornamented them with groups of charming figures, arranged with unusual taste, correctly designed, and touched with an uncommon neatness and spirit. The reputation he had acquired in Italy induced Louis XV. to invite him to return to France, where he was engaged to paint a set of pictures of the sea-ports of that kingdom. He executed his commission with great ability, though the exactness and precision requisite for the representation of his subjects, deprived them of the picturesque and striking effect which we discover in the views of his own selection, and gave them somewhat of the formality of portraiture. He afterwards painted many pictures of views near Rome, the environs of Tivoli, and of Italian sea-ports, which were justly held in the highest estimation; and he continued the exercise of his extraordinary talents with undiminished reputation for the remainder of his life.—*Fuseli.*

**VEROCCHIO** (Andrea), an eminent Italian painter and sculptor, born at Florence in 1432, and died in 1488, aged 56. He was at first a sculptor of considerable eminence,



having executed a great number of curious works in gold and other metals, as well as in marble; but being eager to add to his reputation, he applied himself industriously to the study and practice of the art of painting. He proved himself very excellent in design, by several admirable compositions, which he sketched with an intention of finishing them in colour; though, for some unknown cause, he never completed them. One of those designs was a battle, in which the figures were naked; and in others he represented female figures, elegantly formed, with an air of peculiar grace in the heads and the disposition of the hair, which Leonardo da Vinci always took pleasure to imitate. Yet, although Verocchio gained great credit by his manner of designing, his colouring was indifferent and unpleasing, and his pencil dry and hard. And of that defect in his pictures he happened to be effectually convinced, by a performance of one of his own pupils; for, being assisted by his disciple Leonardo da Vinci, in an altar-piece representing St. John baptizing Christ, Leonardo designed and coloured an angel, in one part of the picture, so exceedingly fine, and so far superior to his master, that it made the rest of the picture look contemptible. The sight of it strongly affected Verocchio; and he was so thoroughly mortified to see himself far surpassed by so young an artist, that it made him determine to lay aside the pencil for ever. He had, however, the honour of being the master of Pietro Perugino and Leonardo da Vinci; and was the first who invented and practised the method of taking off the features of the face in a mould of plaster.—*Vasari, Pilk.*

VERRIO (Antonio), an Italian

historical painter, born at Naples in 1634, and died in 1707, aged 73. Verrio having learned the art of painting in his own country, first settled in France, and was there employed to paint the high altar in the church of the Carmelites at Toulouse; but being invited by king Charles II. to enter into his service, he went to England, and by the royal command was engaged at Windsor, where he painted most of the ceilings, the chapel, and one side of St. George's hall. In one of his compositions he introduced the portrait of Anthony earl of Shaftsbury, in the character of Faction; and, from a private pique to Mrs. Marriot, the housekeeper, he borrowed her face for one of the furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook and understood, but he wanted elegance. And as to the propriety of his taste, it may be easily estimated, if it be only observed, that he introduced himself and sir Godfrey Kneller, in long periwigs, as spectators of Christ healing the diseased. That performance which is accounted his best, is the altar-piece in the chapel at Chatsworth, representing the Incredulity of St. Thomas.—*Walpole, Pilk.*

VERSCHURING (Henry); a Flemish painter of landscapes, battles, skirmishes, &c., born at Gorcum in 1627, and died in 1690, aged 63. He was first a disciple of Dirk Govertz, but afterwards became the disciple of the celebrated John Both, under whose direction he practised for six years. When he had, under that master, gained such a degree of knowledge as might enable him to pursue his studies with advantage, he travelled to Rome, and attended regularly at

the academy, to design after the naked; he studied after the antiques, after the paintings also of those artists who were the ornaments of the Roman school, and designed the ruins and vestiges of superb architecture, which were not only in and near Rome, but through every part of Italy which he visited; and, with great propriety, introduced such pieces of Roman architecture into most of his compositions. His landscapes were copied from nature, just as the beautiful situations and scenes occurred to him in his travels, and generally they show a judicious and agreeable choice. The peculiar talent of Verschuring was for painting battles and skirmishes of horsemen; and, to enable him to represent them with exactness and truth, he was exceedingly curious in observing the actions, movements, and attitudes of horses, and the engagements, retreats, and encampments of armies; and even made a campaign in 1672, to design his subjects on the spot. His genius was fruitful and happy; there appears a great deal of fire in his ideas, and as he always studied after nature, he had nothing of the mannerist. His scenery is beautiful; his figures are correctly designed, and are touched with spirit. He finished his pictures with extraordinary neatness of pencil, and they are remarkably transparent. One of his most capital performances (according to Houbraken) is at Dort; it represents the plundering of a country, and particularly of a castle. There is a view of the sea-shore, to which a large herd of cattle are driven as a prey; the owner of the cattle appears bound with cords, and his wife is on her knees, as if supplicating her enemies to accept of a ransom for herself and her husband. This picture is exquisitely finished, with a great

number of figures well designed, correctly drawn, and with good expression. He was unfortunately drowned, by a sudden squall of wind which overset the vessel in which he sailed, a few leagues from Dort. —*Houb., Pilk.*

**VERSCHURING** (William), a Flemish painter of portraits, conversations, &c., born about 1657. He was the son of Henry Verschuring, and learned the principles of design from his father; yet he afterwards studied for some time under John Verkolie. The subjects which he seemed to be most fond of were conversations, though he sometimes painted portraits; and, by the works which he has left, it appears highly probable that if he had continued to practise his art with the same assiduity that he exerted at the beginning of his studies, he would have arrived at a high degree of eminence; but he gradually discontinued painting, being engaged in other lucrative employments. —*Houbraken, Pilk.*

**VERTANGEN** (Daniel), a Dutch landscape painter, born at the Hague about 1598. He was a disciple of Poelemborg, and imitated that master, not only in his handling and tone of colour, but in his taste and style of composition; so that the description of the manner of Poelemborg would be almost an exact and true description of the manner of Vertangen. His subjects were similar to those of his master; landscapes, with nymphs bathing; caves, and bacchanals; which he finished with great delicacy and neatness of pencil; but they are in general far inferior to the paintings of Poelemborg; and, if compared with the genuine works of that master, they cannot support a competition. However, the best description of the style of Vertangen, as well as the best testimony of his real merit, is to say

that very many of his paintings have been ascribed to his master Poelemburg.—*Houb., Pilk.*

VERTUE (George), a celebrated English engraver, was born in the parish of St. Martin's-in-the-Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race; two of his name were employed by Henry VIII. in the board of works. About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who being very extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good nature of the scholar has concealed his name. Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergucht for three more, which term he protracted to seven, engraving copper-plates for him, when having received instructions and advice from several painters, he quitted his master on handsome terms and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books. The art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for

virtù and could stamp a character wherever he deigned to patronise. Our author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune: "I was," says he, "the eldest, and the only one that could help them, which added circumspection in my affairs then, as well as industry to the end of my life." At intervals of leisure, he practised drawing and music, learned French, and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted. His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed its glory to a dearth of genius among your contemporaries? In 1711 an academy of painting was instituted by the chief performers in.

London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years. To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson, and others. On the accession of the present royal family he published a large head of the king from Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However it was shown at court, and was followed by those of the prince and princess. All concurred to extend his business; in any recess from which he practised in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713, he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journeys over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw. His thirst after British antiquities soon led him to a congenial Mæcenas. That magnificent collector, Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The earl's generous and unparalleled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantages

over all other professors of the same art in England." Another lesson of humility. How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of—here is one instance, perhaps a singular instance, where the influence is acknowledged—after the death of the benefactor. Another patron was Heneage Finch, earl of Winchelsea, whose picture he painted, and engraved; and who, being president of the society of Antiquaries, on the revival, in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains, were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world. The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information. Henry Hare, the last lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expense which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journeys more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton, and Stone-henge. Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought

Vandyk and Rubens, Holbein and Inigo Jones. An antique and modern virtuosos might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprised to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians, but many an emperor acts the part at Wilton of scarcer Cæsars. In 1726, Vertue, with Mr. Stephens the historiographer, visited St. Albans, Verulam and Gorhambury. At the latter he made a drawing from the picture of sir Francis Bacon. Great part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, sir Hugh Middleton, &c. For the duke of Montagu he did sir Ralph Winwood; for sir Paul Methuen, Cortez; archbishop Warham, from Holbein's original at Lambeth; and for lord Burlington, Zuccherò's queen of Scots. His prints growing numerous, many persons were desirous of having a complete collection. He made up sets for sir Thomas Frankland, for Mr. West, and for lord Oxford; the last in three large volumes, carried down to 1741; and sold after the earl's death to the late earl of Ailesbury for fifty guineas. In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where after the earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been intimate with Hollar: trifling circumstances to those who do not feel what he felt. Vertue drew up an account of his progress

and presented it to his patron. For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favourite erudition. He was invited whither he would have wished to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realising to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how his enthusiasm had been wrought by the mortification he expresses at not finding there a portrait of sir Philip Sidney. In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied. After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself with deserved applause. About this time he again went to Oxford, copied some original

paintings, and took an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester to draw the monument of Edward II., having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family piece of sir Thomas More, and visited Ditchly and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the author of that ingenious and polished little piece, *Reflections on Learning*. Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rapin's *History of England*, "a work," says he, "that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country, and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week." The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library. In 1734 he renewed his journeys about England. With Roger Gale, the antiquary, he went to St. Albans, Northampton, and Warwick. In 1737 the earl of Leicester carried him to Penshurst; and the end of

the same year lord Oxford took him again to Oxford, to Compton Verney, the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Coleshill, to view the curious pictures of queen Elizabeth's procession, since removed by the late lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakspeare) by Sheldon's at Weston, where are a few curious pictures, saw Blenheim, and Mr. Waller's at Beaconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of Elizabeth's progress. The old lord Digby, who from tradition believed in the queen's procession to St. Paul's, after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor and Mr. Topham's collection at Eton. He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public; his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. Vertue was incommode; he loved truth. Towards the end of 1738 he made another tour with lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton

and Winchester; and the principal seats, as Petworth, Goodwood, Stanstead and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes: always presenting a duplicate of his observation to lord Oxford. He still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate at Walpole on the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmundsbury, Sir Andrew Fountain's, and Haughton, to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats. In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of sixty ounces of plate. But thus arrived at the summit of his modest wishes, that is, rewarded for illustrating the English history—his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death," says he emphatically, "put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue!" In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graven from the Arundelian collection: and having formed another curious volume of drawings from portraits,

monuments, pedigrees, &c., of the house of Howard, the duke made him a present of a bank note of 100*l*. His merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord; their daughter, the duchess of Portland, he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronised. But in 1749 he found a yet more exalted protector. The prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished as far as possible to re-assemble, he often had the honour of attending the prince, was shown his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him, and taking catalogues, and sold him many of his miniatures and prints. He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful to a prince who trod in the steps of the accomplished Charles; no Hugh Peters threatened havoc to the growing collection—but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched, yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him,—“but, alas, *Mors ultimo rerum!* O God, thy will be done! Unhappy day, Wednesday March 20th, 1751!” His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy and disjointed sentences, thus,—“Observations on my indifferent state of

health—and weakness of sight increasing—and loss of noble friends and the encouragement from them less and less daily—this year—and worse in appearance begins with 1752.” He died July 24th, 1756, and was buried in the cloisters of Westminster-abbey on the 30th following, with this epitaph,

Here lies the body of George Vertue,  
Late engraver,

And fellow of the Society of Antiquaries,  
Who was born in London 1684,

And departed this life on the 24th of July 1756.  
With manners gentle, and a grateful heart,  
And all the genius of the Graphic Art,  
His fame shall each succeeding artist own  
Longer by far than monuments of stone.

**VESCOVERS** (James Francis), a Flemish sculptor in ivory, who died in England about 1744. At an early age he travelled to Italy, and settled at Rome, where he was so much employed by English travellers, that he concluded he should make a fortune in England: Walpole says he came over—and starved!—He executed whole figures in small, and vases, with perfect taste and judgment, and carved also in wood.

**VIANEN** (John Van), a Dutch engraver, born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other book-plates. He likewise engraved several views of Amsterdam. His plates are chiefly executed with the graver, in a neat style, though without much taste.—*Strutt*.

**VIANI** (Giovanni), an Italian historical painter, born at Bologna in 1637, and died in 1700, aged 63. He was the disciple of Flaminio Torre; but he formed his taste of design and composition from the works of the most famous masters of the Lombard school, the Caracci, and Guido; and his own performances were admired for the airs of the heads, which were designed much in the taste of Guido, for a tint of

colouring that was exceedingly pleasing, and for correctness in his outlines. In the church at Bologna called I Servi, there is a picture by this artist, which represents a Saint carried up to heaven by Angels; and it is extremely beautiful, as well in respect to the design as of the fine effects of the whole.—*Pilk*.

**VIANI** (Domenico Mario), an Italian historical painter, born at Bologna about 1670. He was instructed by his father in the knowledge of design, but perfected himself in the knowledge of colouring by his studies at Venice. The manner of Domenico was bold, his colouring agreeable, and he showed correctness and elegance in the contours of his figures. The grandeur of his taste may be seen in that celebrated picture which he painted at Imola, composed in honour of some particular saints who were supposed to have driven away the pestilence from that city; in which noble design fifty figures are represented, as large as life, extremely correct, and pleasingly coloured; though, in general, his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole. Also, in a chapel belonging to the church I Servi, in Bologna, there is a grand altarpiece painted by Domenico Viani. The subject is a legendary story, of the miraculous healing of a sore leg of some pilgrim by Christ; it is in many of its parts very beautiful; it is finely painted, in a broad free manner, with a bold pencil, and well designed, though too much of one colour.—*Pilk*.

**VICO**, or **VICUS** (Enea), an Italian engraver, born at Parma about the year 1512. He is said to have been instructed in design by Giulio Romano. The distinguished reputation Marc Antonio had ac-



quired at Rome, by his engravings, excited his curiosity, and he visited that capital, where he became his disciple. Naturally of an ardent disposition, he appears not to have been endowed with sufficient patience to finish his plates in the beautiful style of his instructor; and, although he perfectly understood the design of the figure, his impetuosity did not permit him to pay proper attention to the correctness and beauty of his outline, a quality so justly admired in the works of Marc Antonio. His prints, notwithstanding these defects, are held in considerable estimation.

Enea Vico was also an engraver on wood. He executed a wood-cut of the portrait of Charles V., emperor of Germany, surrounded by emblematical figures, composed with taste, and well drawn.—*Strutt*.

VIENTOT (Nicholas), a French engraver, who flourished about the year 1630. He imitated, with considerable success, the style of engraving adopted by Pontius. He executed portraits of Philip IV. king of Spain, and his queen, Elizabeth of Bourbon, copied by him, on a smaller scale, from the prints engraved by Pontius, after Rubens.—*Strutt*.

VIGNON (Claude), a French painter and engraver, born at Tours in 1599. He studied several years in Italy, where he attached himself to the style of Michel Angelo Caravaggio, which he followed with some degree of success, though deficient in the selection of his forms, and without his excellence in colouring. As an engraver, he executed several etchings in a spirited and masterly style.—*Strutt*.

VIGONEL (James Barozzio), a celebrated Italian architect, born at Vignola in 1507, and died in 1573, aged 66. He studied at Rome, and afterwards visited France, where he

formed plans of several superb works. The cardinal Farnese recalled him to Rome, to finish his superb palace. He wrote a Treatise on the Five Orders of Architecture, 3 vols. 4to.—*D'Argenville*.

VINCI (Leonardo da). See INTRODUCTION.

VINCKENBOOMS, called VINKOBOON (David), a Flemish historical painter, born at Mechlin about 1578. He was instructed in design by his father, Philip Vinckenbooms, who painted only in distemper; and, while Philip lived, his son David practised the same kind of painting with success, though he afterwards carefully studied the art of painting in oil, and all his subsequent works were painted in that way. The general style of this master was landscapes in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees; and he showed a good taste of design in his figures. His subjects were sometimes taken from sacred history, and sometimes conversations, rural feasts, weddings, fairs, or festivals, which for the most part he copied after nature; and, in several of those compositions of mirthful subjects, there appeared humour and strong expression, but without the smallest traces of elegance or grace. The peculiar genius and taste of Vinckenbooms may be judged of by that picture of his painting at Amsterdam, representing Christ carrying his Cross, and by another at Frankfort, of which the subject is Blind Bartimeus restored to his Sight by our Saviour; and as engravings after those paintings, as also after several of his landscapes, have been published by Nicholas de Bruyn, they cannot but be known to all lovers of the art. His landscapes, in respect to the touch and the colouring, have considerable merit;

but the judicious eye will, in all his compositions, observe somewhat stiff and hard, that greatly diminishes their value. In many of his pictures Rothenamer inserted the figures; and yet those figures which he himself designed are executed with spirit, and very correctly drawn.—*Houb., Pilk.*

VINNE (Vincent Vander), a Flemish portrait painter, born at Haerlem in 1629, and died in 1702, aged 73. He was placed as a disciple with Francis Hals, by whose instruction he became very expert in imitating the touch and colouring of his master; and, by a proper application of his talents, might have rendered himself an artist of eminence. He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he was particularly successful in portraits, as he had derived from Hals the art of giving them an agreeable likeness and character, and he touched them with a free spirited pencil and bold handling; for Hals laid it down as a maxim to his pupils, to practise at first with boldness and freedom, alleging, that neatness and high finishing would afterwards be easily acquired. Vander Vinne proved to be less attentive to his fame than to his fortune, and depreciated his talents so far, that he undertook every kind of subject that was bespoke, from which an immediate profit was to arise. He had a lively imagination, and a very fertile invention, which evidently appears in those emblematical pictures which he composed in the manner of Goltzius, and others; and as he had always made nature his particular study, he was remarkable for imitating it with exactness and truth.—*Houbraken, Pilk.*

VINNE (Lawrence Vander), a Flemish painter of flowers, &c., born at Haerlem in 1658, and died in 1724, aged 66. He was the son of Vincent Vander Vinne, and after the example of his father, who was his only instructor, he painted a variety of subjects, but chiefly flower pieces. Those flowers which he usually painted, were of those kinds most admired by florists; and he worked as neatly in water-colours as in oil. A friend of his, who was extremely curious, having procured a number of uncommon exotics from the East and West Indies, employed him to paint them after nature; and he executed that work with great approbation. However, it must be allowed that he was in all respects very much inferior to his father.—*Houb., Pilk.*

VIOLA (Giovanni Battista), an Italian historical painter, born at Bologna in 1572, and died in 1622, aged 50. He was the disciple of Annibal Carracci, with whom he studied for several years; and when he quitted that school, was accounted an extraordinary good painter. His reputation was well established at Rome and Florence, as well as in his native city; but his works are rarely to be met with in these kingdoms. Fresnoy, who undoubtedly was an able judge of the merit of a painter, allows the works of Viola to be wonderfully fine and well coloured. He painted a grand landscape for the cardinal Montalto, in conjunction with Paul Bril, whose manner, as well as that of Brueghel, he studied to imitate. He also executed several noble compositions in the Villa Aldobrandini, which rendered him deservedly famous through all Italy.—*Pilk.*

VISSCHER (Cornelius), a Dutch engraver, born at Haerlem about the year 1610. He was a pupil of

Philip Soutman, though he did not follow the style of that master, but adopted a manner of his own, which he carried to a perfection that has hardly been equalled. He drew with correctness and taste, and the plates which he executed from his own designs, which are esteemed the finest of his works, sufficiently attest the extent of his genius. His execution is clear and delicate, and no artist has surpassed him in the talent of harmonising the operation of the point with that of the graver. His plates of the portrait of Gellius Bouma, the Pancake-woman, the Rat-catcher, and the Bohemian woman, are models of perfection in that style of engraving.—*Strutt.*

VISSCHER (John), a Dutch engraver, born at Haerlem about the year 1630. He was the younger brother of Cornelius Visscher. Although he did not possess the extensive talents of his brother, he has left proofs of his ability as an engraver which rank him amongst the most eminent artists of his country. His plates are more forwarded with the point than those of Cornelis, and his style of etching is uncommonly picturesque and effective. His prints after Berghem and Ostade are among the happiest productions of the art. He also engraved several portraits, which sufficiently establish his ability in the use of the graver.—*Strutt.*

VISSCHER (Lambert). This artist, according to Hubert, flourished about the year 1664. He resided several years at Rome and Florence, where, in conjunction with Cornelius Bloemaert and Francis Spierre, he engraved some plates from the paintings of Pietro da Cortona, in the palace of the grand duke of Tuscany. His relation, Nicholas John Visscher, was an esteemed engraver.—*Strutt.*

VITE DA URBINO (Timoteo della), an historical painter, born at Urbino in 1470, and died in 1524, aged 54. In the early part of his youth he studied design, to qualify himself for the occupation of a goldsmith, for which he was first intended. With that view he went to Bologna to his elder brother, who was eminent for that kind of work; but the inclination of Timoteo soon directed him to prefer the knowledge of painting to all other arts; and he applied himself with inexpressible diligence and laborious pleasure to design and copy the finest works of the great masters which were to be seen at Bologna. He entered into conversations on the subject of painting with the best artists of that city, and gradually made such progress as excited their admiration of his talents, as well as their surprise at his rapid proficiency; for, without having any particular director, he acquired an excellent taste of composition, great correctness of outline, and a sweet manner of colouring, much resembling that of Raffaele, although at that time he had not seen any of the productions of that inimitable master. When he had performed several works at Bologna, which procured him general applause, he returned to Urbino, where he proceeded in his profession with equal success, till the fame of his paintings, which was spread through all Italy, induced Raffaele importunately to invite him to Rome to be his assistant; and on his arrival he met with so generous a reception, as was at once worthy of the benevolent spirit of Raffaele and the extraordinary merit of Timoteo. Having thus an opportunity of observing the taste, the style, the colouring, expression, and execution of the greatest painter that

had appeared since the revival of the art, he soon improved to such a degree as to establish his reputation on a most solid foundation; and while he advanced his fame, proportionably increased his fortune. He painted some grand designs in conjunction with Raffaele; and he also finished many of his own compositions entirely with his own hand, at Siena, Forli, and his native city Urbino. His manner of designing was bold, but his colouring was sweet and lovely; and his pictures were neatly and delicately finished. From the time of his going to Rome, his taste became more elegant: and as long as he lived, his principal attention was to endeavour at the imitation of Raffaele. A Holy Family, which is said to be painted by Timoteo, is in the Pembroke collection at Wilton.—*Sand., Pilk.*

VITRUVIUS (Marcus Vitruvius Pollio), a celebrated ancient architect, was born at Formio, in Italy. He was greatly esteemed by Julius Cæsar, and employed by Augustus in constructing public buildings and warlike machines. He wrote a valuable treatise on architecture, the best edition of which is that of Amsterdam, in 1649, folio.—*Felibien.*

VIVIANI, called CODAZZO, (Ottavio), an Italian painter of architecture, born at Brescia in 1599, and died in 1674, aged 75. He was a disciple of Tomaso Sandrino, an eminent painter of perspective in that city; but afterwards he studied under Agostino Tassi, who had been the disciple of Paul Bril, and was excellent in painting architecture. By practising under such excellent instructors, he became a most admirable painter in their style, and surpassed them both considerably. His subjects were the ruins of magnificent edifices, porticoes, convents,

&c., which, for the truth of perspective, for delicate handling, and for fine keeping, are superior to most of those who have distinguished themselves in that style; and his works are so universally admired, that they are assiduously sought for through every part of Europe, and purchased at very large prices. Nothing can be more exactly true than the perspective paintings of Viviani; nothing more elegant and grand in the disposition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and are skilfully proportioned to their situation, so as by their comparative height to make the magnificence of his buildings more striking, even at the first view; and, by his thorough knowledge of the principles of the chiaro-scuro, as also by an excellent style of colouring, he gave to every column and elevation the look of real nature; and every ornament and member of his architecture fills the eye and the imagination with uncommon satisfaction.—*Pilk.*

VIVIEN (Joseph), a French historical and portrait painter, born at Lyons in 1657, and died in 1735, aged 78. He was the disciple of Charles le Brun, with whom he was so indefatigable in his study and practice, that during his continuance in the school of Le Brun, he gained considerable credit by some performances which he painted in oil. The first finished work which contributed to raise the reputation of Vivien, was a family picture, twelve feet long and ten in height; but another painting in crayon, which had all the force, beauty, and harmony, of oil-painting, rendered him still more the object of admiration. When he observed that his pictures began to be publicly approved, he under-

took to paint portraits in the historical style, adorned with agreeable vistas, or embellished with fabulous or allegorical figures, some of which were afterwards engraved. From France he visited Brussels and the court of Bavaria; and, at the latter, painted the portrait of the elector with crayons, in an exquisite manner, which afforded that prince so much satisfaction, that, to persevere it from dust or damp air, he had it covered with a crystal forty-eight inches high, which was the dimension of the painting; and not only appointed him state-painter, but honoured him also with several very valuable presents. And, to show how high an opinion he had conceived of the merit of Vivien, he sent the portrait of that artist to Cosmo III., duke of Tuscany, which was placed in the Florentine gallery of artists. No painter in crayon could have more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads, and in his attitudes. He gave extraordinary softness, relief, and plumpness to his carnations; and for that reason he was called, by some of his own countrymen, the French Vandyk; his crayon-paintings being allowed to have such a degree of force as few of the painters in oil have surpassed.—*D'Argenville*.

VLERICK (Peter), a Flemish historical painter, born at Courtray in 1539, and died in 1581, aged 42. He was first instructed by William Snellart, an artist who painted in distemper, with whom he continued for a long time; but afterwards he improved himself in correctness of design, and in a better style of painting, under Charles D'Ypres; and if that master had not been of an odd disagreeable temper, he probably would have made much greater progress under him; but he was con-

strained to quit him, and being in very narrow circumstances, was forced to seek his fortune out of his own country. After he had contended with many difficulties, he arrived at Venice, where he had the good fortune to obtain the friendship of Tintoretto; and, by studying the works of that excellent painter, and observing his instructions, he acquired a good style of colouring, as well as of composition. To perfect him still further he travelled to Rome, not permitting any thing that was curious in that city to escape his observation. He designed after the antiques, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand; and in the same manner designed the prospects about Naples and Puteoli. During his residence at Rome he finished several historical pictures in oil as well as in distemper, which gained him considerable reputation; and on his return to his own country, his compositions procured him the approbation of the artists of his time. The subjects of some of those compositions were, Judith with the Head of Holofernes; the Brazen Serpent; the Four Evangelists; and a Crucifixion. In all his performances the manner of Tintoretto was observable, for he retained that manner to the last. He was well skilled in perspective and architecture; he disposed his figures with propriety and judgment, and had a very agreeable style of colouring. It was remarkable that, in his picture of the Crucifixion, he represented the position of Christ on the cross contrary to the general practice of all other painters; and described him as hanging only by the hands, as they were nailed, without any other support.—*Houb., Pilk.*

VLIET (John George Van), a

Dutch painter and engraver, born at Delft about 1610. He was one of the numerous disciples of Rembrandt. Of his works as a painter little is known, but he engraved a considerable number of prints, which are executed in imitation of the style of his master. His plates amount to about ninety, most of which are from the designs of Rembrandt, a few after Lievens, and some from his own designs. They produce a surprising effect, the lights being broad and clear, and the shadows dark. His drawing is very incorrect, and his draperies clumsy and mannered. Notwithstanding these defects, the prints by Van Vliet are held in considerable estimation.—

*Strutt.*

VLIET (Hendrick Van), a Dutch painter of portraits and architecture, born about 1680. He learned the principles of painting from his uncle, William Van Vliet, who was accounted a very good painter; but to establish himself in the best style of portrait painting, he placed himself as a disciple with Mirevelt. However, although he showed great merit in portrait, yet he was most successful in painting perspective views of the insides of churches, which were usually represented by candle-light; and he filled those pictures with excellent figures, of a small size, always contriving to dispose his lights in such a manner as to produce a very pleasing effect.—

*Houb., Pilk.*

VOERST (Robert de), a Dutch engraver, who flourished in the reign of Charles I. In what year he came to England, or left it, does not appear; his latest works in this country are dated 1635. Vanderdort, who mentions him two or three times in king Charles's catalogue (p. 71, 74), expressly calls him the king's engraver, for whom he executed two

plates, one of his majesty's sister, the other of the emperor Otho, which Vandyck painted to supply the loss of one of Titian's Cæsars. He also engraved some plates of animals for Crispin Pass's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

VOEF (Alexander), a Flemish engraver, born at Antwerp about 1613. From his style, he is supposed to have been a pupil of Paul Pontius. His graver is sufficiently neat, but his drawing is incorrect, and he is very inferior to his model in the general effect of his prints.—

*Strutt.*

VOET (Charles Bosschart), a Flemish painter of flowers, plants, &c., born at Zwolle in 1670, and died in 1745, aged 75. He was instructed by his brother, who was burgo-master of that city; and who, being an excellent painter of plants and flowers, gave his pupil a delicate taste for designing the same subjects. He also practised under another flower-painter for some time; but his master, being apprehensive of being surpassed by Voet, seemed rather to conceal the secrets of the art of colouring from him, than to acquaint him with the true principles of it. For that reason Voet quitted him, and applied himself with the greater industry to study accurately after nature. His proficiency soon discovered the goodness of his genius; and when he was only nineteen years of age, his merit recommended him to the duke of Portland, the favourite of king William III., who took him in his train to London, settled on him a considerable annuity, and bought all his works as soon as they were finished. As he painted his subjects entirely after nature, he had those objects which he painted always.

ready for his use in his own garden ; and he took care to supply that spot of ground with the most beautiful kinds of plants and flowers, some of them being curious exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and some of his birds have been esteemed scarcely inferior to those of Hondekoeter.—*Houb., Pilk.*

**VOLLEEVENS** (John), a Flemish portrait painter, born in 1649, and died in 1728, aged 79. He was first a disciple of Netscher, and afterwards of Nicholas Maas and John de Baan ; but his greatest improvement is ascribed to his studies under the direction of the latter, to whom he became almost equal before he left the school of that master. The prince of Courland proved to be his first patron ; and, out of a particular respect to his merit, procured him the advantage of painting the portraits of all the officers of his own regiment ; and the prince of Nassau was painted by him at full length, as large as life, which effectually established his reputation.—*Van Manden, Pilk.*

**VOLPATO** (Giovanni), an Italian engraver, born at Bassano about the year 1738. He went to Venice when he was young, where he received some instructions from Bartolozzi, and engraved several plates after Piazzetta, Maiotto, Amiconi, Zuccarelli, M. Ricci, and others. He afterwards visited Rome, where his talents found a wider field. Gavin Hamilton employed him to engrave several of the plates for his *Schola Italica Picturæ*, and he was the principal artist employed in the execution of the splendid set of coloured plates, from the works of Raffaele, in the Vatican, and in various other considerable publications.—*Strutt.*

**VOORHOUT** (John), a Dutch painter of history, conversations, &c., born at Amsterdam about 1647. He was a disciple of Constantine Voorhout, a good painter of conversations, with whom he continued six years ; and afterwards he placed himself as a disciple with John Van Noort, a painter of portraits and history, at Amsterdam, and spent five years in completing his studies under that master. When he began to practise independent of his instructors, he was very industrious to improve himself by studying after nature, and made so great a proficiency, that in a few years his works rose into much esteem. By the troubles in the Low Countries he was compelled to retire, and he settled at Hamburg, where he might have made a large fortune, as his paintings were exceedingly coveted, if the solicitations of his friends had not prevailed on him, contrary to his own inclination, to return to his own country. However, as soon as he arrived at Amsterdam, he found every encouragement he could wish, as well in regard to the high prices paid for his pictures, as to the prodigious demand there was for them ; and as the freedom of his hand was remarkable, he painted such a number as must have diminished their price, if his pictures had not perpetually allured purchasers by their intrinsic merit. One of his most capital paintings is the representation of the Death of Sophonisba, which is well designed, and the expression is strong. It is observed, in reference to the style of Voorhout, that the historical subjects which he chose to paint were of the noble and elevated kind, and such as were sufficient to employ all the powers of genius to represent them with dignity and propriety.—*Houb., Pilk.*

**VOS** (Martin de), a Flemish his-

torical and portrait painter, born at Antwerp in 1520, and died in 1604, aged 84. He was instructed in the art of painting by his father, Peter de Vos, a very able artist; but afterwards he was the disciple of Francis Floris, with whom he gained considerable knowledge of design and colouring. When he quitted the school of Floris, he travelled to Rome, where he continued for several years, and improved himself by studying after the best models; but being captivated with the lovely colouring of the Venetian school, he went to Venice, and attached himself particularly to Tintoretto, who soon found him worthy of his esteem, and employed him to paint the landscapes in his pictures. He also explained to him those principles and rules by which he had formed his own taste, and generously disclosed to him every secret relative to colouring, which he had either derived from his master Titian, or had been the result of his own skill and experience. Under the direction of so able an instructor, De Vos became an excellent master: his reputation spread through all Italy; and he was not only employed for historical compositions, but he painted many portraits for the illustrious family of the Medici; and when he returned to Antwerp, he finished several grand altar-pieces, which were beheld with general approbation. De Vos had a very fruitful invention, and composed his subjects with great readiness; his manner resembled that of Tintoretto, but his composition had less fire, and less variety in the contours of his figures. His design was correct, and his works had a very considerable degree of elevation. His colouring approached near to Tintoretto, and his pencil was free; but his draperies appear too much broken in the folds; and

although in many respects he had great merit, yet he seems to want grace and expression.—*Houb., Pikh.*

VOS (Simon de), a Flemish painter of history and hunting, born at Antwerp about 1603. It is not mentioned from whom this master received his first instructions, but he occupied himself continually in studying every thing that might promote his knowledge in his profession, and was one of those masters who took pains to make the deepest researches into the true principles of the art. He painted history equally well in large and in small sizes; his pencil is free, his touch light and firm, his colouring in general lively and agreeable, producing a good effect. His figures were well designed, although sometimes a little too much constrained in the attitudes, and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. But he showed extraordinary force and nature in his pictures of the chase; and one of his compositions in that style is in the cabinet of the elector palatine. Houbraken observes that Simon de Vos was alive in the year 1662.—*Houb., Pikh.*

VOS (Paul de), neither the time of this master's birth or death is mentioned; but that he travelled through several parts of Italy and Spain, and every where met with respect, on account of his merit, as well in designing as colouring. His style of painting was battles, and huntings of the wild boar and other game; and as he always painted after nature, his animals of every kind were correctly drawn, and their actions and attitudes had abundance of spirit and fine expression. As he usually painted in a large size, his pictures were mostly the ornaments of magnificent halls in the palaces of the great; and at present very



few of them are to be met with, as the emperor, the king of Spain, and the duke of Arschot, purchased the greatest part of his works at very high prices.—*Houb., Pilk.*

VOSTERMAN (Luke), a Dutch engraver, who flourished in the reign of Charles I. He was employed by the king and the earl of Arundel, in 1631, and his and Voerst's plates seem to be the first that were executed in England from historic subjects. Vosterman, from the king's collection, engraved Raphael's St. George; Christ praying in the garden, by Annibale Caracci; and his burial by Parmegiano; and Lot and his Daughter by the same. For the earl of Arundel, as early as the year 1623, he made some drawings with a pen, particularly a woman's head from Leonardo da Vinci, and a portrait of prince Henry; and for the same earl he performed a good print from Vandyck's fine picture of the earl and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vosterman dedicated a large print on six sheets, from Rubens' battle of the Amazons. His best portraits are, Charles I. with a ruff, riband, and slashed habit, large octavo, good; Vandyck looking over his shoulder, and holding up his cloak, with a chain about his neck; Thomas duke of Norfolk, with the staff of lord treasurer and earl marshal, from Holbein, a very fine print; sir Thomas More; Erasmus, after the same painter; Holbein himself, with the pencil in his left hand, copied from another print; the very old man, Thomas Parr. What heads he copied from Vandyck were executed after he left England.

VOSTERMAN (John), a Flemish landscape painter, born at Bommel in 1643, and died in 1693, aged 50. He learned the rudiments

of the art from his father, who was a portrait-painter; but he obtained that excellence to which he afterwards arrived from Herman Zachtleven, with whom he studied as a disciple. Nor had he been very long in the school of that eminent artist, before he equalled his instructor; and as he advanced in practice, he proved himself superior not only to Zachtleven, but to all his contemporaries. Though the merit of Vosterman was confessedly very great, yet, unhappily for himself, his vanity was still greater; and instead of pursuing his profession, by which he might have lived in honour and affluence, he consumed his time and his fortune by assuming the appearance of a person of rank; being attended, while he resided in France, by a great number of domestics in rich liveries, frequenting the houses and assemblies of the great, and squandering his patrimony in many ostentatious follies. Reduced at last by so indiscreet a course of life, he turned his attention to England, fame having deservedly celebrated the natives of that kingdom for being, beyond all other nations, generous and liberal to distinguished merit in any art or science. He undertook the voyage, and his reception answered his warmest expectations, for he was soon made known to king Charles II. and employed by many of the principal nobility. That beautiful view of Windsor, which is still preserved in the royal collection, is the most remarkable picture of his painting during his residence in England. The king and the whole court were charmed with it, and the price expected by Vosterman for it was two hundred pounds. However, it is affirmed that he received but a small part of that sum; and as he could not be influenced to discontinue his

expensive manner of living, what he earned was insufficient to answer his demands, and he was thrown into prison. Yet the king's neglect of Vosterman happened to be compensated by the benevolent zeal of the English artists, who discharged his debts and restored him to liberty. He surpassed by many degrees all the landscape painters of his time in neatness of touch and delicacy of finishing. His taste was Flemish; but he worked up his pictures in an exquisite manner, and enriched them with small figures, which had wonderful truth and exactness. His scenes are always well chosen, and generally are views of the Rhine, designed with all possible accuracy. In his views he constantly represents a large extent of country, diversified with hills, lawns and groves, and lovely windings of the river, and artfully comprised the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch is tender, yet full of spirit; and the boats and vessels which appear on the river, are not only drawn correctly, but they are so placed and proportioned as to delude the eye agreeably by their perspective truth.—*Houb., P. 2.*

VOUET (Simon), a French landscape painter, born at Paris in 1582, and died in 1641, aged 59. He was instructed in the principles of painting by his father Laurence Vouet, by profession a painter, but one of very moderate abilities; yet Simon, by having a good natural genius, and having also opportunities of seeing many capital paintings of the best masters, among the collections at Paris, obtained a considerable degree of improvement. While he was but a youth he was made known to cardinal Barberini, who was nuncio at Paris; he had the good for-

tune to be patronised by him; and when the cardinal was exalted to the papacy, Vouet, flattered himself with an expectation of deriving great advantages from his favour and protection, and on that account went directly to Rome. The pope and his nephews caressed Vouet exceedingly; they enabled him to pursue his studies with ardour and satisfaction, and conferred on him many marks of real esteem. Thus situated, he studied industriously after nature, and endeavoured to imitate it with fidelity. He painted many portraits and historical compositions during his residence at Rome for fourteen years; and if we may rely on the testimony of Sandrart, no French painter before Vouet made so successful a progress, or so respectable a figure at Rome. At first he fixed on Caravaggio and Valentino as his models; but he afterwards quitted their manner and style for another which he formed, that was peculiar to himself, and which he found to be more expeditious, though it had much less force than the first. He had a ready invention, and having studied nature, and also practised in the academy, he was generally correct in his drawing. His pencil was light and lively; and his attitudes had somewhat very pleasing, and sometimes they had a degree of elegance; but his colouring was bad, having abundantly too much of the white, or (as the painters term it) the mealy, and his figures show no expression of the passions of the soul. He seemed to content himself with giving a certain air to his heads, which he frequently painted in profile, and a turn which he intended for grace, though it had little or no meaning; so that he became a mannerist in all his compositions, particularly in regard to the hands, and fingers, and the

heads of his figures.—*D'Argenville, Pilk.*

**VOUILLEMONT** (Sebastian), a French engraver, born at Bar-sur-Aube, about the year 1620. He was a pupil of Daniel Rabel, and afterwards went to Rome, where he resided several years. He executed several prints engraved from the works of the Italian masters, as well as from his own designs, and those of Rabel, his master, of which his etchings are the best; when he attempted to finish them with the graver he was less successful.—*Strutt.*

**VOYS** (Ary de), a Flemish historical painter, born at Leyden about 1641. He was first a disciple of Nicholas Knufer, a good painter at Utrecht, but he studied afterwards in the school of Abraham Vanden Tempel. Yet although each of those masters had a considerable share of merit, he assumed a manner of his own, different from both, which was very much commended and approved. He was naturally studious, and applied himself with uncommon diligence to his profession, till he was diverted from it three whole years, by marrying a wife that was very rich, and being by that means enabled to indulge himself in a life of idleness, extravagance, and dissipation. But when he resumed his pencil, after so long an intermission, there was not the least perceptible alteration to his disadvantage, either in his handling or colouring. In painting naked figures he particularly excelled, and enlivened his landscapes with such figures, choosing generally some subject from fabulous history. He also painted subjects selected from the Greek and Roman historians, with great success, his figures being well designed and correctly drawn. The history of Dido and Æneas hunting when they

are overtaken by the storm, is commended for being an excellent performance, both in respect of the design and the colouring, as also a picture of St. Cecilia performing on a musical instrument; and Houbraken mentions his having seen a picture of a soldier painted by de Voys in a small size, which, for its merit in the handling, colouring, and design, was worthy of being placed among the best works of the Flemish masters.—*Houb., Pilk.*

**VRIES** (John de), a Flemish painter of architecture, &c., born at Leeuwarden about 1527. He was a disciple of Renier Gueritson, at Amsterdam; but afterwards he studied under another master, with whom he practised perspective and architecture. Having at length commenced artist, he proceeded to Antwerp, and in concurrence with other artists painted the triumphal arches erected in that city for the entry of the emperor Charles V. From thence he travelled to Mechlin, where he finished several fine pictures in perspective; and likewise corrected and improved some paintings in that style, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring; and the skill which De Vries manifested on that occasion gained him very great applause. A very memorable painting by this master, was for Gilles Hofman at Antwerp. He represented, on a wall fronting the entrance, a vista, through which appeared an elegant garden, laid out in noble parterres. That performance was so amazingly like nature, and the perspective so exactly true, that by many it was taken for a real view; and the deception was so strong, that it imposed even on the prince of Orange, who could scarce be persuaded that it was not really what

it appeared, till he was convinced by the nearest approach to it. In that style of painting de Vries was excellent; his lights and shadows were judiciously conducted, and every object which he introduced in the perspective views of the insides of rooms, halls, or galleries, was represented with all the truth of nature, and finely coloured, with very remarkable transparence. His works are dispersed through Germany and the Low Countries, and several are to be seen in these kingdoms; they preserve the same estimation in which they were originally held, and bring considerable prices in all parts of Europe where they are to be purchased. What frequently adds a much higher value to some of the pictures of de Vries, is, that other very celebrated masters painted the figures in his compositions, which are always well adapted to the perspective scenes designed by de Vries. However, it must be owned that the style of his architecture is quite German, heavy, and without elegance; being oftener an imitation of that nature with which he was conversant, than the result of his own invention or imagination.—*Houb., Pilk.*

**VROOM** (Henry Cornelius), a Flemish painter of sea-fights, &c., born at Haerlem about 1566. He was the son of a statuary, who dying when Cornelius was very young, and his mother having afterwards married Cornelius Hendriksen, a painter, he learned the art of painting under his direction; till at last finding himself too harshly treated by his step-father, he quitted Haerlem, and went to Rotterdam, to obtain more skill in his profession. Either from a disposition naturally restless, or per-

haps from a desire to improve himself, he went to Spain, where he spent some time with a Flemish painter of no great note, who resided at Seville, and afterwards he travelled to Rome. There he had the good fortune to be taken into the service of cardinal de Medici, and for two years worked in his palace, having, during that time, finished several large compositions. But, by his establishment in the cardinal's family, he had frequent opportunities of conversing with Paul Bril, and received signal advantage from his intercourse with that eminent artist. From Rome he visited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very industriously followed his profession; but intending to dispose of some of his works in Spain, he was shipwrecked in the voyage, and by a successful endeavour to represent the storm in which he suffered, the picture of it sold for so unexpected a price, that he no longer hesitated to make those kind of subjects his entire study and employment. This master was fixed on to draw the designs of the engagement between the English and the Spanish armada, in 1588; and he executed that subject in ten pictures, intended as patterns for tapestries, each piece containing the description of the particular incidents of each day.—*Houb., Pilk.*

**VUIBERT** (Remi), a French painter and engraver, born at Paris in 1607, and is supposed to have been a pupil of Simon Vouet. His works as a painter are little known, but he engraved several prints after some of the most eminent Italian painters, as well as from his own designs.—*Strutt.*

## W.

**WAAL**, or **WÆL** (Lucas de), a Flemish landscape painter, born at Antwerp in 1591, and died in 1676, aged 85. He studied the art of painting under his father, John de Waal, who was an artist of considerable note; but he afterwards became the disciple of John Brueghel, whose manner he followed with great success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finished many noble designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But his particular merit was shown in his landscapes, in which he introduced great variety of steep precipices, craggy rocks, waterfalls, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

**WAAL** or **WÆL** (Cornelius de), a Flemish painter of landscapes, battles, sea-fights, &c., born at Antwerp in 1594, and died in 1662, aged 68. He was the son of John and brother of Lucas de Waal, and learned the art of painting from his father. His landscapes were highly esteemed for the choice of his situations, for the judgment he showed in conducting his distances, and for excellent keeping. But the subjects in which he appeared most eminent, were battles and sea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquished, were

strongly expressed. He filled his designs with an abundance of figures, which he grouped and disposed with great skill. His invention was lively and fruitful; his pencil free, and very masterly, and an agreeable manner of colouring recommended his pictures to the best judges of his time: though it must be confessed, that his taste is entirely Flemish, in the airs and forms of his figures, in their habits, their characters and countenances, and also in his cattle. However, from an eager desire to improve himself, he travelled to Italy; and in some of the principal cities was employed by persons of the first rank, and by his paintings acquired honour and riches. The duke D'Arschot appointed him his principal painter; and for Philip III. king of Spain, he finished several grand compositions of battles, extremely to the satisfaction of that monarch, and his whole court. Houbraken mentions with great approbation one picture of De Waal, which he saw at Amsterdam. The subject of it is, the storming of a fortification; with a vast number of figures, well designed, and with good expression. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horse; and especially notices a figure in black armour, at some distance, riding among a throng of foot soldiers, which he seems encouraging to rush on to the attack; and the whole had a good effect—*Houb., Pilk.*

**WAGNER** (Joseph), a Swiss engraver, who flourished in England about 1733. He had studied painting a little, but being encouraged by

Amiconi, engraved after the works of the latter. His first productions were plates of the three princesses, Anne, Amelia, and Caroline; his next a whole length of the Czarina Anne. He afterwards executed two prints of Boys, and about an hundred plates, views of Roman antiquities, most of them copied from old engravings, and from Canaletti some prospects of Venice, whither he accompanied Amiconi, intending to keep a print-shop there.

WALKER (Robert), an English portrait painter, who died about 1658. He improved himself by studying the works of Vandyck, and during the Usurpation, was much esteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The most memorable circumstance in the life of this master is, that one of his portraits of the protector was accidentally sold for five hundred pounds to the duke of Tuscany's resident in London; but whether he paid that immense price out of compliment to the pride and power of Oliver, or to the merit of the performance, may easily be conjectured, when it is considered that the transaction happened while the power of the usurper subsisted. He painted the portraits of Lambert and Cromwell, in one picture, which was in the possession of the earl of Bradford; and the portrait of himself, painted by his own hand, is said to be placed in the founder's gallery, near the public library at Oxford.—*Vertue, Pilk.*

WALKER (Anthony), an English engraver, who flourished about the year 1760. He was instructed in the principles of engraving by John Tinney. He was for some time chiefly employed in engraving frontispieces and vignettes, from his own designs, for the booksellers, some of

which are not destitute of merit. He also engraved several plates for the collection of Mr. Boydell. His brother William was an engraver, and was also much employed for the collection of Boydell.—*Strutt.*

WALTER (Parry), an English painter of still-life, who died about 1699. He was a disciple of Walker, and Graham mentions him as a good painter of still-life, but his chief excellences lay in discovering the hands of other artists. He was well versed in the knowledge of the works of the Italian masters, and had the care of the king's collection.

WASSEBURG (John Abel), a Flemish historical painter, born at Groeningen in 1689, and died in 1750, aged 61. He was a disciple of John Van Dieren, but his principal knowledge in the art of painting was derived from the precepts of Vander Werf, who taught him the best manner of pencilling and colouring; and by a close application to his profession, he soon qualified himself to appear with great credit in the world. Having completed his studies at Rotterdam, he returned to his native city, and was employed in several considerable works in the saloons and grand apartments of the nobility; for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. Those works procured him great approbation, and recommended him to the notice of the prince of Orange, who employed him to paint the portraits of himself and his princess, as also the chief ladies of his court. But beside the compositions which he finished in a large size, he also painted easel-pictures, which he worked up with exquisite neatness: and it seemed somewhat extraordinary, that an artist, who was so

generally accustomed to large works, whose effect on the eye must be at a distance from the painting, could adapt his touch, his tints, and his handling to such small works as required the nearest view to observe their beauties, and yet in each style to show himself equally a master.—*Pilk.*

WASER (Anna), a Swiss portrait and miniature paintress, born at Zurich in 1679, and died in 1713, aged 34. She was the daughter of Rodolph Waser, a person of considerable note in his own country, and had the advantage of receiving very early a polite education; and as she showed a lively genius, particularly in designing, she was placed under the direction of Joseph Werner, at Berne. At first he made her study after good models, and copy the best paintings he could procure, that he might form a true judgment of her talents; but after he had instructed her for some time, having seen a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to see such correctness and colouring in so young an artist, as she was then only thirteen years of age. She painted at first in oil, with very promising appearances of success; but afterwards she applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her work in that style soon procured her the favour of most of the princes of Germany and the nobility of Holland; and the duke of Wurtemberg, in particular, sent the portraits of himself and sister in large, to be copied in miniature by her hand; in which performance she succeeded so happily, that her reputation was effectually established through all Germany. Though, by the influence of her father, she was

prevailed on to devote most of her time to portrait painting, as those kind of pictures produced a much greater and a more immediate profit to his family, yet her favourite subjects were those of the pastoral kind, in which she displayed the delicacy of her taste, in invention and composition, in the elegance of her manner of designing, and in giving so much harmony to the whole as never failed to afford pleasure to the most judicious beholders. But, in all her subjects, she discovered a fine genius, an exceeding good taste, and agreeable colouring.—*Pilk.*

WATELET (Claude Henry). This distinguished amateur, and writer on art, was born at Paris about the year 1718. His father was receiver-general of the finances, to which honourable situation he succeeded. In his youth he united the study of the arts with that of the Belles Lettres, and having finished his education, he travelled through Germany to Italy, and passed some time at Rome, where he formed an intimacy with M. Pierre, an eminent French artist. Some time after his return to Paris he published, in 1761, his poem on the Art of Painting, embellished with plates from the designs of M. Pierre, etched by himself, and finished with the graver by M. Lempereur. He was the principal author of a very laborious and ingenious work, which was published in 1792, after his death, with additions by M. Levesque, entitled *Dictionnaire des Arts de Peinture, Sculpture, et Gravure*. As an engraver, M. Watelet may be ranked among the most successful amateurs who have practised the art.—*Strutt.*

WATERLOO (Anthony). Houbraken and Weyermans, the principal Dutch authors, who write any thing relative to Waterloo, make no mention of the place or time of this

artist's nativity, nor of the master by whom he was instructed in the art of painting; but they take notice, that by some it is said he was born at Amsterdam, and as positively affirmed by others that he was born at Utrecht, near which city, and in it, he spent the greatest part of his life. However, his style sufficiently distinguishes him from any of his contemporaries, and his merit entitles him to a place among the best painters of the Low Countries. His scenes are agreeable representations of simple nature, though he wanted skill to assist or improve it; he imitated justly what he saw, but wanted elegance in his choice of objects, as well as in the choice of his situations; yet truth and nature are visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in respect to his distances; he shows an extraordinary variety in the verdure of the trees and grounds which compose his subjects; and he adapted them very judiciously to the different hours of the day, as also to the different seasons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully transparent.—*Pilk.*

**WATSON (Thomas)**, an English engraver in mezzotinto, born in London in 1750, and died in 1781, aged 31. He may be ranked among the ablest artists in that particular branch of engraving, although he died at a premature age.—*Strutt.*

**WATSON (James)**. This artist was of the same family with Thomas Watson, mentioned in the preceding article, and distinguished himself not less than his relative as a scraper of mezzotinto. He executed a great number of interesting plates, among which are several from the portraits of sir Joshua Reynolds, which are

particularly deserving of notice.—*Strutt.*

**WATTEAU (Anthony)**, a French painter of landscapes, conversations, &c., born at Valenciennes in 1684, and died in 1721, aged 37. He received his first instruction from an indifferent painter who lived in that town; but Watteau, who neither wanted genius nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him, and placed himself with another, whose principal employment was designing theatrical decorations; and for a short time he assisted that master in the ornaments of the opera-house at Paris. But, being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that, to procure an immediate maintenance, he was compelled to work for the shops, and, with all his industry, could scarcely get even a poor subsistence. While he was in that wretched situation, he accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects he was accounted but an indifferent painter, and very incorrect. Gillot conceived such a friendship for Watteau, that he freely communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and, in short, instructed him to the utmost of his ability, so that Watteau soon equalled his master in invention and readiness of execution, till at last he exceedingly surpassed him. For, as he in a short time had access to the Luxembourg gallery, by being employed under Audran, he was strongly affected with viewing the works of Rubens; he studied them with attentive pleasure, he acquired new ideas of



light and shadow, and of the true beauty of colouring, to which before that time he had been totally a stranger. Immediately he quitted his former taste of design, derived from Gillot, and assumed another in its stead, peculiar to himself, that was more elegant and more correct. He accustomed himself to copy the works of the best artists, and made the colouring of Rubens and Vanduyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed, as may readily be conjectured, from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes, grotesques, all which he finished with a free and flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skillfully disposed. The colouring of his landscapes is lively, his trees are touched with a singular freedom, and the whole together has a charming effect.—*Pilk.*

WAUMANS (Conrade), a Flemish engraver, born at Antwerp about the year 1630. He was a pupil of Peter Bailliu, whose style he imitated, and his plates are little inferior to those of his instructor. His drawing is not more correct than that of his master.—*Strutt.*

WEBB (John), an English architect, born in 1611, and died in 1672, aged 61. He was the disciple of Inigo Jones, and assisted him in several of his works. He built the

seat of lord Mountford at Horseheath in Cambridgeshire, and added the portico to the Vine in Hampshire, for Chaloner Chute, speaker to Richard Cromwell's parliament, now belonging to his descendant John Shute, Esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume containing drawings in Indian ink, of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible, was designed by Webb, and etched by Hollar. Webb built the large houses in Queen-street, Lincoln's-inn-fields.

WEBBER (John), R. A., an English landscape painter, born in London in 1752, and died in 1793. In his youth he was sent to Paris, where he learnt the elements of drawing. On his return to London he became a student in the Royal Academy. His studies having been particularly directed to landscape, he was engaged to accompany Captain Cook, on his third voyage to the South Seas, for the purpose of taking views of such places as they might visit, and drawing such national characters, animals, dresses, instruments, &c., as might strike European curiosity. From his drawings a series of prints were engraved by Bartolozzi and others, and published by authority, with the narration of that voyage. After having accomplished this object he devoted his attention to landscape painting; executed many pictures, and made many designs of scenes and subjects collected during his tour; and every subsequent navigator has confirmed the accuracy of his representations.—*Gen. Biog. Dict.*

WEELING (Anselm), a Flemish historical painter, born in 1675,

and died in 1749, aged 74. He learned the art of painting from one Delang, a portrait painter of very low rank, to whom in a short time he showed himself superior; for it may be often observed, that many excellent painters have been disciples to very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature. Weeling soon quitted Delang, not without feeling a conscious pride on observing the superiority he had gained over his instructor; but going to Middleburg, and seeing some fine original paintings of different masters, which were there in the possession of a picture merchant, he was mortified to find himself so inferior in every respect to what might be expected from a good artist; it almost reduced him to despair of ever succeeding in his profession, and made him resolve to fix his residence in the East Indies. However, the merchant encouraged him, and recalled him from his despondency, by offering him the opportunity of studying after the best paintings in his collection; and he kept him in his house for two years, copying the works of those great men who were the best models for the improvement of his taste, his colouring, or his handling. His taste of design and colouring was very good, and his knowledge of the chiaro-scuro very extensive, for which reason many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburg, are as much commended and coveted, as his latter works are disliked and condemned.—*Pilk.*

WEENINX, called the OLD (John Baptist), a Dutch painter of history, portraits, &c., born at Amsterdam in 1621, and died in 1660, aged 39. He was placed as a disci-

ple with Abraham Bloemaert, who was exceedingly qualified to give him every necessary instruction, and his pupil received proportionable improvement. Weeninix laboured incessantly, and showed a careful attention to the precepts of his master; and he daily increased his knowledge by studying nature, and designing every object that appeared worthy of being inserted in his future compositions. Particularly he was fond of making sketches after elegant buildings that were entire, or of castles that were ruinous and decayed, as also ships and animals of all kinds, by which method of practice he rendered himself an universal painter. After he left the school of Bloemaert, he spent some time with Nicholas Moorjart, and adopted his manner so effectually, that it was scarce possible to distinguish the work of the one from the work of the other. He also spent four years at Rome, where he was patronised by cardinal Pamphili, who wished to detain him in that city, and engaged him in the service of the Pope; but the importunity of his wife, and the joint solicitation of all his friends, induced him to return to his native country. He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits in particular had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small, for he found it difficult to adapt his pencil to such different proportions, with such neat exactness as could be wished. And yet there are some small pictures of his hand, which appear as delicately finished as some of Gerard Douw, or Mieris; though on a judicious inspection they are found less spirited and less exqui-

site than the works of either of those masters, and the figures want correctness and elegance. Houbraken mentions a very capital picture of this master, of which the subject was the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and a charming pencil.—*Houb., Pilk.*

WEENINX, called the YOUNG (John), a Dutch painter of animals, landscapes, flowers, &c., born at Amsterdam in 1644, and died in 1719, aged 75. He was the son and disciple of John Baptist Weeninx; but although his father exerted all his industry to improve him in every branch of his profession, yet the most essential part of his skill was derived from his incessant study of nature. He painted as great a variety of subjects as his father, and with great success. The pictures of his first time can scarce be distinguished from those of John Baptist Weeninx, nor is it possible to find so strong a resemblance in the works of any two painters, as to their manner or merit. The younger Weeninx, however, avoided what was most exceptionable in the works of his father, which was a predominant grey or brown colour, observable in the paintings of that master. He also had a surprising power of his pencil, and finished with an equal degree of excellence what he painted in a large and a small size. Although the old Weeninx was justly very much esteemed, yet he was far surpassed by his son, whose usual subjects were, animals of every kind, landscapes, and flowers, and those he painted exactly after nature. His colouring was true; he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, either in his pencil or his colour;

and his figures had as much merit in their designs and disposition as any other part of his works. One of the pictures of the younger Weeninx was sold for three hundred florins, though the subject was only a pheasant and other game.—*Houb., Pilk.*

WEIROTTER (Francis Edmund), a German designer and engraver, born at Inspruck about the year 1730. After learning the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille. He afterwards travelled to Italy, where he remained some time, and returned to Paris with a copious collection of drawings from the most picturesque views of that delightful country. In 1767 he was invited to the court of Vienna, where he was appointed Professor of the Academy of Design. His etchings consist of landscapes, views of ruins, bridges, churches, cottages, &c., and are formed into sets, and numbered.—*Strutt.*

WERF (Adrian Vander), a Dutch historical painter, born at Rotterdam in 1659, and died in 1722, aged 63. He was a disciple of Eglon Vanderneer, with whom he continued four years, and made so happy a progress, that before he quitted that master, he copied a picture of Mieris's painting so exceedingly exact, that it afforded as much surprise as pleasure to all judges who examined the neatness of the pencilling and the truth of the imitation. He took pains to improve himself, by designing after the best plaster-figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed; so that he was introduced into the world at a very early time of life, with all possible advantages. Be-

fore he was engaged in the service of the elector palatine, he employed himself in painting portraits in the manner, and also in the size, of those of Netscher; but he was soon disgusted with that kind of painting, and employed himself entirely to paint historical subjects in a small size. The elector having accidentally seen some of his performances in that style, conceived such a friendship for the artist, and such a fondness for his paintings, that he engrossed the greatest part of his works, and those that were most capital. The genius of this master peculiarly directed him to the painting of history in small, which he finished in a most exquisite manner. His pencil is tender and sweet, his design correct, and the roundness and relief of his figures appear truly admirable; but his carnations are not lively, they have somewhat of a yellowish tint; and though in the polish of his finishing he had no superior, yet in most of his works his colouring is cold, and has more of the appearance of ivory than of animated flesh. He spent a great deal of time on his pictures, to give them the utmost transparence; but, by that intense labour, the spirit of his works seemed to be considerably diminished. The pictures of this eminent master's hand are still purchased at very high prices, and are rarely to be met with; but at this day his paintings do not excite so great a degree of admiration as they seem to have done in the life-time of their author, though they are very highly prized.—*Houb., Pikk.*

WERF (Peter Vander), a Dutch historical painter, born at Rotterdam in 1665, and died in 1718, aged 53. He was the disciple of his brother Adrian Vander Werf; and at first he copied the works of his brother, with the same tone of colour,

and the same delicate manner of finishing; but afterwards he painted from his own designs, and those were generally retouched by Adrian, which entitles them to much greater esteem than any other of his performances, which were entirely of his own hand. He painted portraits and conversations extremely well; and, without allowing him to be any way on an equality with his brother, yet he may be considered as a very able artist; and a small picture of his painting was, in the year 1713, sold at Rotterdam for five hundred and fifty guilders. That picture represented three girls playing with flowers; and a copy after a painting of his brother Adrian, which represented a Holy Family, was, in 1731, sold for eight hundred guilders.—*Houb., Pikk.*

WHEATLEY (Francis), R.A., an English portrait and landscape-painter, born in London in 1747, and died in 1801, aged 54. He received his instructions as an artist in Shipley's drawing school. When young, he obtained several premiums from the Society for the Encouragement of Arts. By the strength of his natural abilities he acquired a considerable portion of talent as a painter, and, having formed a friendship with Mr. Mortimer, he increased his knowledge in the art, and assisted that gentleman in painting the ceiling at Brockton-hall, the seat of lord viscount Melbourne. His inclination appeared to lead him equally to figures and landscape, but, in the early part of his life, he met with considerable employment in painting small whole-length portraits. After practising some years in London, he visited Ireland, and was much employed in Dublin, where he painted a large picture, representing the Irish House of Commons, in which he introduced the portraits of the

most remarkable political characters, and it gained him great reputation. On his return to London he painted a picture of the Riots which took place in 1780, from which Mr. Heath engraved an excellent print for Mr. Boydell. He now became a very popular painter of rural and domestic subjects, for which he had a peculiar talent, and his productions of that description were greatly admired. When Mr. Boydell projected his great undertaking of the illustration of Shakspeare, with prints engraved from pictures painted by the most eminent English artists, he was engaged to contribute his talents to the accomplishment of that splendid work, for which he painted twelve pictures, by which his merit, as a composer and a colourist, may be best estimated. He was elected an associate of the Royal Academy in 1790, and royal academician in 1791. He was a handsome man, of elegant manners, and generally a favourite in genteel company. He understood his art, and spoke with great taste and precision on every branch of it.—*Gen. Biog. Dict.*

WHITE (Robert), an English engraver, born in 1645, and died in 1704, aged 59. He showed an early inclination for drawing and etching, which induced his friends to put him under the care of Loggan, for whom he drew and engraved several buildings. What distinguished him was his admirable success in likenesses, a merit that gave value to his prints, had they not been so well performed. Many of his heads were taken by himself with a black lead pencil on vellum. Mr. West has several, particularly his own head at the age of sixteen. Vertue thought them superior to his prints. The heads of sir Godfrey Kneller, and his brother, in Sandrart, were engraved from

drawings by White, whose portraits sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1764 he engraved the first Oxford Almanack, as he did the title-page designed by Alderman Hennin, to the History and Antiquities of that University. He also engraved Monk's funeral. For a plate of the king of Sweden he received £30, from a Mr. Stowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs and flung them into a closet, where they lay in heaps. Thus employed for forty years together, he had saved four or five thousand pounds, and yet by some misfortunes or waste, he died in indigent circumstances; and his plates being sold to a print-seller in the Poultry, enriched the purchaser in a few years.

WHITE (George), an English engraver, who died about 1741. He was the son of Robert White, and finished some of his father's prints; but chiefly practised in mezzotinto, in which he succeeded, and had sometimes twenty guineas for a plate. His best are of Sir Richard Blackmore, and Sylvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his largest heads in his father's manner was of James Gardiner, bishop of Lincoln.

WHOOD (Isaac), an English portrait-painter, who died about 1752. He was employed by Wriothesly, duke of Bedford, and has left several of his works at Woburn-abbey. He was remarkable for his humour, and happy application of passages in Hudibras.

WILDENS (John), a Flemish historical painter, born at Antwerp

in 1584, and died in 1644, aged 60. The Flemish writers are silent respecting the master by whom he was instructed; but he studied every object after nature, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country; and every thing he painted was lightly and freely executed. Wildens was very much esteemed by the public, when Rubens, observing his merit, attached him to himself; and the approbation of so admirable an artist is more than a thousand encomiums of other less able judges, in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the back-grounds of his grand compositions, where landscape was necessary; and he commended him extremely for adapting his tone of colour to the rest of the design, and to the neighbouring tints, with such accuracy and judgment, that the work of Wildens and Rubens harmonised as happily as if their combined labours had only been the work of one pencil.—*Houb., Pilk.*

WILLE (John George), an eminent German engraver, born at Koningsberg about 1717. After learning the rudiments of design in his native country, he went to Paris when he was nineteen years of age, where he applied himself to stroke-engraving, which he afterwards carried to a high pitch of perfection, so that few artists have equalled him in the clearness and beauty of his execution. He particularly excelled in representing the brilliancy and softness of silk and satin draperies, and the delicacy of his graver was admirably adapted to express the polished finishing of the most celebrated Dutch painters. He has engraved several charming plates from

pictures by G. Douw, Mieris, Metzger, Schalken, Netscher, and others, which give a perfect idea of the style of the original paintings. He also executed several excellent portraits, after the French artists, which are engraved in a very beautiful style, particularly those of the marquis de Marigny, the count de St. Florentin, and J. B. Masse.—Wille had a great number of pupils, several of whom have imitated his style with considerable success.—*Strutt.*

WILLIAMS (Robert). This artist was a native of Wales, and flourished about the year 1715. He distinguished himself as an engraver of mezzotinto. He engraved a number of portraits, some of which are finely executed, and many of them are interesting in the illustration of English history.—*Strutt.*

WILLIAMS (John), an English portrait-painter, who flourished about the year 1775, is said to have been a scholar of Richardson. He painted a half-length portrait of Mr. Beard, the celebrated singer, from which there is a mezzotinto print by Mc'Ardell. Williams was an artist of considerable ability, and his portraits were much and deservedly admired.—*Pilk.*

WILLIAMSON (Peter), an English engraver, who flourished about the year 1660. He resided in London, and was apparently a publisher as well as an engraver. He engraved some portraits, among which is that of Mildmay, earl of Westmoreland. He also executed some small plates of subjects relative to the concealment of Charles II., dated 1667.—*Strutt.*

WILSON (Richard), R.A., an eminent English landscape-painter, born in 1714, and died in 1782, aged 68. He was the son of the rector of Pineges, in Montgomery-

shire. After receiving a classical education under his father, in the course of which he discovered a great love of the art of design, he was placed as a pupil to a painter of little merit in London, with whom he remained six years. He then for a time practised portrait painting, but with no distinguished success. In 1749 he visited Italy in pursuit of improvement, and meeting at Venice with Mr. Lock, a gentleman of taste in the arts, he was carried by him to Rome, and employed in taking sketches of the country by the way, his talents now evidently pointing to landscape. In that capital he studied with the enthusiasm of genius, content with a bare support, whilst in obscurity he was labouring to merit future fame. The celebrated Vernet, at that time in Rome, and at the height of his reputation, accidentally visiting Wilson's painting-room, was struck with one of his landscapes, and requested he might exchange one of his own for it; and afterwards, with true liberality, exhibited it to his visitors, and recommended the young artist to their favour. Wilson returned to England, and exercised his mature powers with so much success, as to obtain the name of the *English Claude*. The comparison between these two artists is thus given by Mr. Fuseli: "Claude, little above mediocrity in all other branches of landscape-painting, had one great prerogative, sublimity: but his powers rose and set with the sun; he could only be serenely sublime or romantic. Wilson, without so great a feature, had a more varied and more proportionate power: he observed nature in all her appearances, and had a characteristic touch for all her forms. But though in effects of dewy freshness and silent evening lights, few equalled, and

fewer excelled him, his grandeur is oftener allied to terror, bustle, and convulsion than to calmness and tranquillity. Figures, it is difficult to say which of the two introduced or handled with greater infelicity."

It is not known at what time Wilson returned to England, but he was in London in 1758, and resided over the north arcade of the piazza, Covent Garden, at which time he had gained great celebrity as a landscape-painter. To the first exhibition of 1760, he sent his picture of Niobe, which is now in the possession of his royal highness the duke of Gloucester. In 1765 Wilson exhibited, with other pictures, a View of Rome, from the villa Madama, a capital performance, which was purchased by the late marquis of Tavistock, and is probably in the possession of the duke of Bedford. When the Royal Academy was instituted, he was chosen one of the founders, and, after the death of Hayman, was made librarian; an office which his necessities made desirable, and which he retained until his decayed health compelled him to retire to his brothers in Wales, where he shortly after died.—*Gen. Biog. Dict., Fuseli*.

WILSON (Benjamin), an English portrait-painter, born at Leeds in Yorkshire in 1721, and died in 1788, aged 67. He came to London when young, and was recommended to Dr. Berdmore, master of the Charter-house, who took him under his protection. It is uncertain whether he was regularly educated in the art; but by his natural disposition and assiduous application he became a reputable painter of portraits. About the year 1773 he was appointed master painter to the Board of Ordnance, which he retained till a few years before his death.—*Pitt*.

**WILSON** (sir William), an English architect, who died about 1702.—He rebuilt the steeple of Warwick church after it had been burned.

**WINDE** (William), a Flemish architect, who died in England about 1699. He built Clifden-house; the duke of Newcastle's, in Lincoln's-inn-fields; Combe-abbey, the seat of lord Craven; and finished Hempstead-marshal for the same peer.

**WINGHEN**, called the **OLD** (Jodocus Van), a Flemish historical painter, born at Brussels in 1542, and died in 1603, aged 61. He travelled to Rome at a very early age, to pursue his studies; and having spent four years in designing the greatest curiosities in that city, and received a proportionable degree of improvement, he returned to his native city, where his remarkable talents procured him the favour of the prince of Parma, who took him into his service, and appointed him his principal painter. Among the best pictures of this master a Last Supper is mentioned, of which Van Mander writes in high terms; and there is in the cabinet of the emperor a fine design by Van Winghen, representing Apelles falling in love with Campaspe while he painted her picture. But the work which contributed most to advance his reputation was a noble allegorical composition, in which appeared a skilful union of invention and art.—*Van Mander, Pilk.*

**WINGHEN**, called the **YOUNG**, (Jeremiah Van), a Flemish portrait painter, born at Brussels in 1578, and died in 1648, aged 70. He was the son and disciple of Jodocus Van Winghen, and showed an early genius to painting; and, through the careful instruction of his father, being sufficiently qualified to receive improvement by travelling, he visited Rome and other parts of Italy, and obtained extraordinary applause

through every city where his works were exhibited. Although he principally studied historical composition while he resided in Italy, yet when he returned from that country to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent, as he not only finished his pictures with great care, but gave them a striking resemblance, and the look of life.—*Van Mander, Pilk.*

**WINSTANLEY** (Hamlet), an English engraver, who died about 1761. He was a pupil of sir Godfrey Kneller, being designed for a painter; but travelling to Italy, on his return he commenced engraver. He etched and published the earl of Derby's collection of pictures. This set of prints is very scarce: the plates are preserved by the descendants of the earls of Suffolk. There is a print of James earl of Derby, from a painting by Hamlet Winstanley, another of Peploe, bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley's father was the projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm. Hamlet Winstanley's collection of copper-plates and prints were sold by auction at Essex-house, March 18th, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's, after Thornhill.

**WISSING** (William), a Dutch portrait painter, born at the Hague in 1656, and died in 1687, aged 31. He learned the art of painting from William Dodoens, or Doudyns, a painter of history, with whom he studied historical design as well as portrait; but his genius directed him to the latter. When he had spent some years under that master, he visited England, and improved him-



self considerably by working along with sir Peter Lely. He imitated the style and colouring of that master with so much success, that he soon rose into reputation; and, by painting several portraits of the duke of Monmouth, he obtained the favour of king Charles II., and was employed by the whole court. He had the honour to be competitor with sir Godfrey Kneller, though the superiority was allowed to the latter, on account of that dignity and air which Kneller generally gave to his portraits: however, the real merit of Wissing as an artist, as also the politeness of his manners, secured to him the esteem of the great, and provided him employment as long as he lived. Houbraken says that Wissing was principal painter to James II., and sent by that monarch to the Hague, to paint the portraits of William and Mary, at that time prince and princess of Orange, by which performances Wissing gained extraordinary reputation.—*Houb., Vertue.*

**WITDOECK** (Hans, or John), a Flemish engraver, born at Antwerp about the year 1600. The talents of this artist were employed under the immediate inspection of Rubens, and he engraved several plates from the pictures of that distinguished painter, which, though less correct in the drawing, and less admirable in the mechanical part of the execution, than those of Vosterman; Bolswert, or Pontius, are still estimable for a vigorous and powerful effect, and as they are, in several instances, the only prints to be procured of the capital pictures from which they are engraved. He also executed some plates from the works of other eminent artists of the Flemish school.—*Strutt.*

**WIT** (Emanuel de), a Flemish painter of architecture, born in

1607, and died in 1692, aged 85. He was a disciple of Evert Van Willemszon, and painted portraits with very great success, and sometimes composed historical subjects; but his principal excellence consisted in perspective architecture. Those subjects by which he gained the greatest credit, were the views of the insides of churches and magnificent buildings; for in those he was accounted equal to the best of his contemporaries, not only in the exactness with which he designed every part of his subject, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect. His figures are well designed, well coloured, and touched with spirit; and as he spent the greatest part of his life at Amsterdam, most of his subjects were the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience; and his style of composition is so peculiar, that the pictures of his painting are easily known. In some of them he represents the minister performing divine service; and in others, the congregation assembling to attend the public worship, in which he usually distinguishes the different orders of the people by their dresses. The picture which was the most celebrated work of De Wit, was destroyed by himself in a sudden fit of indignation. It was a view of the choir in the new church at Amsterdam, where the monument of the famous Dutch admiral De Ruyter is erected. The picture was bespoke by the admiral's son, who agreed to pay a large sum of money for it; but young De Ruyter dying before the painting was finished, the gentleman who married De Ruyter's daughter intended to purchase it; but he hav-

ing very little judgment in painting, and having offered De Wit a sum far below the original stipulation, that painter was so highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one shilling in his purse.—*Houb., Pilk.*

WOLTERS (Henrietta), a celebrated Dutch portrait paintress, born at Amsterdam in 1692, and died in 1741, aged 49. She was first instructed by her father, Theodore Van Pee; but afterwards she was directed in her study and practice by the best artists in that city; for, as they observed the aptness of her genius, they took pleasure in forming her hand, and improving her taste of design. But, when she had at last copied some of the works of Christopher Le Blond, she was desirous to have him for an instructor, which with great difficulty she obtained, his compliance being more owing to the extraordinary talents which he discerned in Henrietta, than to any prospect of advantage to himself. In the manner of Le Blond she painted portraits in small, and particularly copied a portrait and a St. Sebastian, after Vandyck, which exceedingly advanced her reputation, as her copies resembled the originals to a degree that seemed astonishing; for there appeared the same correctness of outline, the same tone of colouring, and (allowing for the difference of peacilling in large and small works) the same freedom of touch in every part. After such a public proof of her skill, she undertook to paint portraits from the life, and she gradually rose into so great reputation, that Peter the Great, czar of Muscovy, was very desirous to engage her in his service at Petersburg, and offered her a very large pension; but he could not by any inducements allure her to leave

her own country, where she saw herself so generally caressed. However, the czar sat to her for his picture, but he had not patience to have it finished, as she usually required twenty sittings for every portrait, and allowed two hours for each sitting. She was also honoured with a visit from the king of Prussia, who solicited her to reside at his court; but his generous proposal was politely rejected, and she spent the remainder of her life in her own country, respected by persons of the highest rank and esteemed by all the lovers of the art.—*Houb., Pilk.*

WOOD (John), an English engraver, who flourished in London about 1745. He engraved several plates for the set of landscapes published by Mr. Boydell in 1747. They are executed in a clear neat style, and possess considerable merit.—*Strutt.*

WOOLLETT (William), an English engraver, born at Maidstone, in Kent, in 1735, and died in 1783. He was instructed in engraving by Tinney, and became engraver to his majesty. His engravings fetch a high price, particularly the early impressions of the Death of General Wolfe.—*Strutt.*

WOOTTEN (John), an English painter of horses, dogs, landscapes, &c., who died about 1761. He was a disciple of Wyck, and arrived at considerable eminence in painting of horses and dogs, which he both drew and coloured with consummate skill, fire, and truth. He was first distinguished by frequenting Newmarket, and drawing race-horses. The prints from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claude Lorraine. In his latter pieces the leafage of his trees, from the fallure of his eyes, is hard and too distinctly marked.

**WORLIDGE** (Thomas), an English portrait painter and engraver, who died about 1766. His etchings, after Rembrandt, are peculiarly excellent. He published a book of *Gems from the Antique*.—*Walpole*.

**WORSDALE** (James), an English painter and dramatic writer, who died about 1767. He was pupil to sir Godfrey Kneller, whose niece he married. He was author of several dramatic pieces, in one of which, "The Assembly," he performed the character of Lady Scandal.—*Biog. Dram.*

**WOUTERS**, or **WAUTER** (Francis), a Flemish historical and landscape painter, born in 1614, and died in 1659, aged 45. He learned the art of painting in the celebrated school of Rubens, where he studied principally to paint landscape; but he also painted historical subjects, in large and in small, with great credit. The subjects of his landscapes were usually woodland scenes, with vistas, through which the eye was agreeably deluded to an immense distance; and he frequently introduced some fabulous histories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids, his figures being generally naked, and very delicately pencilled. His manner of colouring is agreeable; his nymphs and satyrs are well designed, and the historical pictures, which he painted in small, show a competent degree of taste and spirit; but his paintings in a larger size are not so commendable, as in those the colouring is heavy, and too much of a yellow tint. The emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the imperial ambassador to London, in 1637, where his works procured him esteem; and, on the death of the emperor, he was appointed painter

to Charles II., at that time prince of Wales. But, although he possessed a considerable income by his pension and the sale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profession, and had the honour to be appointed director of the academy.—*Houb., Pilk.*

**WOWERMANS** (Philip), a celebrated Flemish painter of huntings, hawking, &c., born at Haerlem in 1620, and died in 1668, aged 48. He was a disciple of John Wynants, and arrived at such a degree of perfection, as to be esteemed superior to all his contemporaries. From the instructions and excellent example of his master, the proficiency of Wowermans was very remarkable; but to the knowledge of colouring and pencilling which he acquired in the school of Wynants, he added the study of nature, in which he employed himself with a curious and critical attention, so as to render himself superior to his master in the choice of his scenes, in the excellence of his figures, and in the truth of his imitations of nature in every object. The subjects which he seemed most particularly fond of painting, were huntings, hawkings, encampments of armies, farriers' shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses, as he painted those animals to the greatest perfection. And when we consider the works of this inimitable artist, we find ourselves at a loss to determine what part is most worthy of our applause and admiration; whether the sweetness of the colouring, the correctness of his design, his cattle, or his figures; the charming variety of attitudes in his horses; the free and yet delicate touchings of

his trees; the beautiful choice of his scenery; the judicious use he makes of the chiaro-scuro, or the spirit that animates the whole. His genius and invention were so strong and lively, that none of his pictures have the same grounds, or the same distances; for he varied them perpetually with inexpressible skill; in some, representing simple, unembellished nature; and in others, scenes enriched with architecture, fountains, or edifices of a picturesque construction. His figures are always finely drawn, with such expressions and attitudes as are suitable to the subject; and the attitudes he chose were such as appeared unconstrained, natural, and most agreeable. He had an amazing command of his pencil, so that instantly and effectually he expressed every idea conceived in his mind; and gave to his pictures an astonishing force, by broad masses of lights and shadows, by contrasting his lights and shadows with peculiar judgment, and giving an uncommon degree of transparence to the colouring of the whole. The pencil of Wowermans was mellow, and his touch free, though his pictures were finished most delicately: his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature. It is observed by the Dutch writers on this subject, that in his latter time his pictures had rather too much of the greyish and blue tint; but, in his best time, he was not inferior, either in correctness, colouring or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his desert; for, with all his assiduity, though he was extremely industrious, he found it difficult to maintain himself and his

family. He seemed to be a stranger to the artifices of the picture merchants, who therefore imposed on him under the disguise of zeal for his interest; and while they artfully enriched themselves by his works, they contrived to keep him depressed, and very narrow in his circumstances. But after the death of Wowermans, the value of his pictures increased to an incredible degree; as they were not only universally coveted through every part of Europe, but the dauphin of France and the elector of Bavaria bought up every picture of Wowermans that could be procured, and they purchased them at very large prices. He had two brothers, Peter and John, both excellent painters.—*Houb., Pikk.*

WREN (Sir Christopher), a celebrated English architect, born at East Knoyle, in Wiltshire, in 1632, and died in 1723, aged 91. At the age of fourteen he was sent to Wadham College, Oxford, and in 1653, elected fellow of All-souls. In 1657 he was chosen professor of astronomy at Gresham College, but removed to Oxford in 1660, on being appointed civilian professor of astronomy. The same year he was created doctor of the civil law. In 1663 he became a fellow of the Royal Society, to which he communicated many valuable papers and observations. In 1665 he was nominated architect for rebuilding St. Paul's cathedral; and after the fire of London, he drew the plan of a new city, which he presented to the king, but it was not adopted. This plan was engraved in 1724. In 1668 he was appointed surveyor general of his majesty's works. The variety of business in which he was now engaged, induced him to resign his professorship in 1673, and the year following he received the honour of knighthood. In 1680 he was

chosen president of the Royal Society. He sat twice in parliament; first for Plympton in Devonshire, and afterwards for Melcombe Regis in Dorsetshire. He was buried in St. Paul's cathedral, which is the greatest effort of his genius. His other works are, the theatre at Oxford; Bow Church; St. Stephen, Walbrook; St. Magnus, London Bridge; and St. Dunstan's in the East.—*Biog. Brit.*

**WRIGHT** (Joseph), an English historical and landscape painter, born at Derby in 1734, and died in 1797, aged 63. He was pupil of Hudson, and in 1773 went to Italy, where he resided two years, and improved himself by studying the works of the greatest masters. On his return to England he settled in his native town. His landscapes are beautiful, and many of his historical pictures are painted in a fine style.—*Month. Mag.*

**WRIGHT** (Michael), a Scotch painter of portraits, who died about 1700. He came to England in 1672, and soon rose into considerable reputation as a portrait painter. He drew for sir Robert Viner, a whole length portrait of prince Rupert in armour, with a large wig. He likewise drew the portraits of the judges in Guildhall; sir Peter Lely was to have drawn these pictures, but refusing to wait on the judges at their own chambers, Wright got the business, and received 16*l.* for each piece. Two of his most admired works were, a Highland Laird, and an Irish Tory; whole lengths, in their proper dresses, of which several copies were made. At Windsor is his large picture of John Lacy the comedian, in three different characters, Parson Scruple, in the Cheats; Sandy, in the Taming of the Shrew; and Monsieur de Vince, in the Country Captain. It was paint-

ed in 1675, and several copies taken of it. Wright had a fine collection of gems and coins, which were pur- by sir Hans Sloane after his death.

**WYAT** (Enoch), an English sculptor, who flourished in the reigns of Charles I. and II. He carved two figures on the water-stairs of Somerset-house, and a statue of Jupiter. He likewise altered and covered the king's statues, which during the troubles were thrust into Whitehall-gardens, and which, it seems, were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.

**WYCKE**, called the OLD (Thomas), a Flemish painter of sea-ports, vessels, &c., born at Haerlem in 1616, and died in 1686, aged 70. The master is not mentioned by whom Wycke received his instructions, but that he became one of the best painters of his time. He spent several years in Italy, and sketched several of the sea-ports on the borders of the Mediterranean, particularly those from Leghorn to Naples, and represented them with abundance of truth and nature. He also adorned his views with figures that were extremely well designed, habited in the dresses of different nations; but he rarely omitted the red habit of a Turk, and the white turban. The usual subjects of Wycke were sea-ports, with vessels variously constructed, and a great number of figures of a small size; Italian markets, fairs, and mountebanks; and he showed extraordinary merit in his pictures of chemists in their laboratories, in which he was so exact as to represent all their utensils and furnaces. He studied to imitate the style and manner of Bamboccio; and his paintings were so highly esteemed; that even in his lifetime he sold them for great prices, many being

purchased for forty, fifty, and sixty guineas. Wycke distinguished himself by the freedom and delicacy of his pencilling, as well as by a judicious manner of grouping his figures. His colouring is natural and very transparent, and by a proper distribution of his masses of light and shadow, his distances show a charming perspective truth, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaro-scuro; abundance of exactness in every scene and every object he describes, and great harmony in the whole.—*Houb., Pilk.*

WYCKE, called the YOUNG (John), a Flemish painter of battles, huntings, &c., who died about 1702. He was the son and disciple of Thomas Wycke; but he spent the greatest part of his life in England; and, under the direction of his father, John, proved an excellent painter of battles, and hunting of the deer and other animals. He seemed to make Wowermans his model; and in his small pictures, the horses, figures, and landscape, were touched with a great deal of fire and spirit; and the colouring of his landscape is warm and cheerful. He frequently painted battles, sieges, and huntings, in a large size; but, as well in respect of pencilling as colouring, they were much inferior to those which he painted in small. He resided for many years in London and the neighbouring villages, where he never was without employment; and the most remarkable works of this master are, the representation of the battle of the Boyne, between William III. and James II.; the siege of Namur; and the celebrated picture of duke Schomberg on horseback, Kneller having painted the portrait of that general, but the

horse, and the battle in the background, were painted by John Wycke.—*Vertue, Pilk.*

WYKEHAM (William de), an illustrious prelate and architect, was born in 1324, and died in 1404. He owed his greatness to Uvedale, lord of the manor of Wykeham, and governor of Winchester, who gave him an education and made him his secretary. Edward III. appointed him surveyor of the royal buildings, and chief justice in eyre. By Wykeham's advice that monarch built the castle of Windsor. In 1359 he was constituted chief warden and surveyor of the royal castles; and in 1363, warden and justiciary of the king's forests on this side of the Trent; keeper of the king's seal in 1364; two years after secretary to the king; and in 1367 he succeeded Edyngton in the see of Winchester; and the same year was appointed chancellor, in which office he continued till 1371. He repaired the palaces and houses belonging to his see at great expense, and was zealous in establishing discipline and reforming abuses. He founded New College, Oxford, and that at Winchester.

WYNANTS (John), a Flemish landscape painter, born at Haerlem in 1600, and died in 1670, aged 70. He was a painter of very great merit; but what contributed most to his honour was his having been the master of Philip Wowermans. The works of Wynants are deservedly held in great esteem, for the lightness and freedom of his touch, for the clearness of his skies, and for the transparence of his colouring. His choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of his grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wower-

mans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants. The works of this master are not common, as he misapplied a great

portion of his time in parties of pleasure and dissipation; but they are eagerly purchased, whenever they are offered to sale, and bring large prices.—*Houb., Pilk.*

## X.

**X**AINTES (Isembert de). This artist is mentioned (see Stow's Survey of London, p. 28) as a

builder of the bridge of London, and of the chapel in it.

## Z.

**Z**ACCOLINO (Matteo), an Italian historical painter, born at Venice in 1590, and died in 1630, aged 40. He became a very considerable artist in historical compositions; but his chief excellence appeared in those paintings where he introduced perspective; for he executed those with the utmost precision, and therefore was constantly attentive to have somewhat of that kind in every one of his designs, to manifest his uncommon power in that particular part of painting.—*Pilk.*

**ZELOTTI** (Battista), an Italian historical painter, born at Verona in 1532, and died in 1592, aged 60. He was first a disciple of Antonio Badile, but afterwards he studied under Titian, though he principally adhered to the manner of his master Badile. He was singularly excellent in design, had great readiness of invention and freedom of hand, and his tone of colouring was truly beautiful. His merit in every branch of his profession was universally allowed; it recommended him to the favour of the most eminent persons of his time, and procured him the honour of knighthood. He associat-

ed in several works with Paolo Veronese; and had the distinction of being his competitor at Venice, where he was one of the six painters appointed by Titian to contend for a prize of a rich gold chain. The prize indeed was deservedly given to Paolo; but Zelotti's composition was extremely admired, and he obtained credit by competition. Some charming paintings by this master are in the grand hall of the Council of Ten, at Venice, which are incontestable proofs of the excellence of his colouring, of the grandeur of his taste of design, and above all, of the fineness of his imagination; as most of the subjects of those paintings are allegorical, and allude to the dignity and importance of the Council of Ten.—*Pilk.*

**ZEUXIS**, of Heraclea, a famous painter. Pliny relates his dispute with Parrhasius for the prize of painting, as follows: Zeuxis painted some grapes so naturally, that the birds used to peck at them; and Parrhasius represented a curtain so artfully, that Zeuxis ordered it to be drawn aside, that he might see the painting behind it: discovering his mistake, he confessed himself out-

done, since he had only imposed upon birds, whereas Parrhasius had deceived those who were judges of the art. Zeuxis painted a boy carrying grapes which the birds flew to eat; but the boy was not so well executed as the fruit. His greatest performance was a picture of Helen. He died of laughter on looking at the representation of an old woman which he had painted, B. C. 350.—*Pliny*.

**ZINCHE** (Christian Frederic), a German miniature painter, born in 1684, and died in 1767. He came to England in 1706, where he studied under Boit, whom he not only surpassed, but even rivalled Petitot. He was particularly patronised by George II. and his queen, and was appointed cabinet painter to the late prince of Wales. The princess Amelia had several portraits of the royal family by him of a larger than his usual size, which in 1783 she presented to the prince of Wales. The late duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's Queen of Scots, by Isaac Oliver. In 1746, finding his eye-sight failing, he retired from business to South-Lambeth. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose.

**ZOPPA** (Mark), an Italian historical and portrait painter, born at Bologna in 1451, and died in 1517, aged 66. He was a disciple of Andrew Mantegna, whose style he imitated.—*De Piles*.

**ZOUST** (Gerard), a German portrait painter, who died in 1681. This artist was celebrated for his portraits of men, in which he had more success than in painting ladies. He resided some years in London,

where he had Riley for a pupil.—*Vertue, Granger*.

**ZUCCARO** (Taddeo), an Italian historical painter, born at Vado, in the duchy of Urbino, in 1529, and died in 1566, aged 37. He received his earliest instructions from his father Ottaviano Zuccaro, who was but an indifferent painter; but as Taddeo advanced in years, and in some degree of knowledge, his natural genius enabled him soon to perceive that he could profit but little under such a director; and therefore, when he arrived at the age of fourteen, he went to Rome, hoping to improve himself in that city. As at that time he was very young, and totally unknown in Rome, he found himself in a most uncomfortable, or rather miserable situation, for many months; frequently destitute of the common necessaries of life, and being reduced to the wretched necessity of sleeping in the porticos of some of the palaces; though even then he had sufficient fortitude of mind to preserve him from despondency. He was compelled to support himself by grinding colours for the shops at very small wages, whenever he could procure work of that kind; and his disengaged hours he spent industriously in designing after the antiques, or in studying the works of Raffaele; till at last he appropriated one half of the week to labour for his support, and the remainder to the cultivation of his talents. However, after practising under Pietro Calavrese, and receiving profitable instructions from Daniello of Parma (who had for some years resided with Correggio, and also painted in conjunction with Parmegiano), he improved so considerably, as to be qualified to appear in his profession with credit. He soon distinguished himself in



Rome, Urbino, Verona, and other cities of Italy, by many noble compositions in fresco as well as in oil, which are particular described by Vasari; and he equally excelled in portrait and history. The popes Julius III. and IV. employed him in the Vatican; and the cardinal Farnese patronised him so far, as to intrust him with the entire decoration of his palace of Caprarola, and allowed him a considerable pension. His style of composition was grand, and he showed great elevation in his ideas; his disposition was judicious, and his pencil mellow and free; and by being competently skilled in anatomy, he designed naked figures sufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but still he was accounted a mannerist, and not equal to his brother and disciple Frederigo Zuccaro. His real merit consisted in the genteel manner of his design, and the elegance of his disposition; but his colouring was not admired, because it rather resembled the colour of a marble statue than the warmth of nature and life.—*Pilk.*

**ZUCCARO** (Frederigo), an eminent Italian historical painter, born in the duchy of Urbino in 1543, and died in 1609, aged 66. He was the brother of Taddeo Zuccaro, and derived his knowledge of drawing from his father, being at that time extremely young; but as he appeared to have extraordinary talents, his father conducted him to Rome in the year of the jubilee 1550, and left him under the care of his brother Taddeo, who was then in great reputation. Taddeo took all possible care of his education, and also exerted himself to instruct and improve Frederigo in design, and observed with pleasure that his genius

readily enabled him to make a happy use of every precept, so that, in a few years, he was qualified to assist his brother in several of his grand compositions, and to exhibit to the public some of his own works, which even then showed the beginning of that excellence at which he afterwards arrived. While Taddeo was engaged at Caprarola by the cardinal Farnese, Frederigo was invited to Venice, and employed by the patriarch Grimani, to finish a chapel which had been left imperfect by Battista Franco, and he executed several other works in fresco as well as in oil, which procured him extraordinary honour and applause; but after the death of Taddeo he was employed at Caprarola, to perfect those works which had been left unfinished by the unexpected death of his brother. He was likewise engaged at Florence in some considerable designs, till Gregory XIII. invited him to Rome to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received some indignity from the principal officers of the pope, and on that account being determined to discontinue his work, and retire from Rome, he painted an allegorical picture of Calumny, to expose those officers, in which he introduced the portraits of all those who had given him offence, and represented them with asses' ears. That picture he caused to be placed over the gate of St. Luke's church, on the festival of that saint, in order to make it more public; and to avoid the resentment of the pope, he quitted his dominions, and visited France and England. After an absence of several years from Rome, during which time he had visited Italy, he returned to that city, and erected an academy of painting at his own

expense, of which he was declared prince by the pope. He was superior to his brother Taddeo in many respects; he possessed a very extensive genius, and an invention that was surprisingly ready and lively. His colouring had abundance of force, and his drawing is generally good; but, like his brother, he also is a mannerist, and they both wanted a more thorough study of nature, and more grace in the airs of the heads, to render them highly excellent. Yet, notwithstanding those defects, the paintings of Frederigo, are exceedingly prized, and his portraits will for ever preserve to him the reputation of being a very eminent master. At Venice there is a picture by Zuccaro, painted in oil, representing the Adoration of the Magi, which for the composition and colouring deserves the largest commendation, and it excited the envy of all the Venetian artists. He worked, in concurrence with Paolo Veronese, Tintoretto, Bassan, and Palma, in the grand council chamber at Venice; and his performance afforded such great satisfaction to the senate, that the doge, as a public testimony of his merit, con-

ferred on him the honour of knighthood.

**ZUCCHERELLI** (Francisco), an Italian painter, born at Pitigliano in Tuscany, in 1702. He was first a scholar of Paolo Anesi, but he afterwards studied under Gio. Maria Morandi, and Pietro Nelli. For some time he applied himself to historic painting, but afterwards his natural genius led him to another branch of the art; he afterwards confined himself to landscapes with small figures, in which he acquired a pleasing and elegant style, which was greatly admired, not only in Italy, but throughout Europe. In 1752, he visited England, where he met with a very flattering reception, and several of his pictures were engraved by Vivares and other artists. At the foundation of the Royal Academy, Zuccherelli was chosen one of the members.—*Fuseli*.

**ZUMBO** (Gaston John), a Greek sculptor, born at Syracuse in 1656, and died in Paris in 1701, aged 45. He visited Italy, and for some years resided at Florence, where he was employed by the grand duke. He afterwards removed to Paris, where he died.—*Moreri*.



## APPENDIX.

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**A**LEXANDER (William), an eminent draughtsman, born at Maidstone in 1768, and died in 1816, aged 48. At the age of fifteen he came to London to study the arts, and with such success, that in 1790 he was pitched upon to go as draughtsman with Lord Macartney to China. Many of his drawings, illustrative of the scenery and customs of that country, were made use of for Sir George Staunton's Narrative of the embassy; and Mr. Alexander also published a splendid work, entitled the Costume of China. On the formation of the Royal Military College at Great Marlow, he was appointed teacher of drawing in that seminary, but resigned the place on being chosen, not long after, to the office of keeper of antiques in the British Museum. Here he made numerous drawings of the marbles and terra cottas for the work published by Mr. Taylor Combe, in three quarto volumes. — *Annual Obituary*.

**ALIAMET** (Jacques), a French engraver, born at Abbeville about the year 1728. He was a pupil of J. P. Le Bas, and was first employed in vignettes for the booksellers; but he soon attempted more important works, and distinguished himself by

some plates he engraved from the pictures of Vernet. He principally excelled in landscapes, though he sometimes undertook other subjects. — *Strutt*.

**ALLET** (Jean Charles), a French designer and engraver, born at Paris about the year 1668. He engraved several portraits and subjects from sacred history. In his execution he appears to have wished to imitate the manner of F. Spierre and Cornelius Bloemart; but he was not very successful in his imitation. — *Strutt*.

**ALTDORFER** (Albert), an old German engraver, born in 1488. He is said to have been a pupil of Albert Durer. As an engraver, he holds a very respectable rank among those artists that are distinguished by the appellation of the little masters, and his wood-cuts, which are by far the best of his performances, nearly approach to the excellence of those of Holbein. — *Strutt*.

**AMSTEL** (Cornelius Ploos Van). Mr. Strutt neither mentions the birth or death of this distinguished artist, but that we are indebted to him for a very interesting set of plates, executed in imitation of the drawings of the most celebrated Dutch masters. — *Strutt*.

**ANDREANI** (Andrea), an Italian painter and celebrated engraver, born at Mantua about the year 1540. His works as a painter are little known, as he appears to have devoted himself to engraving at an early period of his life, when he settled at Rome, some time after the art of engraving on wood had been, as asserted, practised by Hugo da Carpi. His works are confined to wood-cuts, which are printed in the chiaro-scuro, and he carried that branch of engraving to a much higher degree of perfection than it reached before him. His drawing is correct, his execution is neat and spirited, and in a very masterly style.—*Strutt*.

**ANDRIOT** (Francois), a French engraver, born at Paris about the year 1655. He worked principally with the graver, and imitated the style of F. de Poilly, but his plates are very inferior to the works of that admired artist. He executed several prints after the pictures of the greatest masters of Italy and France, which are, perhaps, more sought after from the subjects they represent, than their merit as engravings.—*Strutt*.

**ARDELL** (James Mc), a distinguished mezzotinto engraver, born

about 1710. He was either a native of Ireland, or of Irish parents, and is justly regarded as one of the ablest artists, in his branch of engraving, that has practised the art. The number of his plates is very considerable, the greater part of which are portraits of persons of distinction by the principal painters of his time. He also scraped a few plates from historical subjects by Vandyck, Murillo, Rembrandt, &c., some of which are exceedingly fine.—*Strutt*.

**AUBERT** (Michael), a French engraver, born at Paris about the year 1700. He engraved portraits and historical subjects. His manner is slight and free, and in some of his historical subjects, he appears to have imitated the style of Gerard Audran, but not with very great success.—*Strutt*.

**AVELINE** (Anthony), a French designer and engraver, born at Paris in 1662. He engraved a number of plates of landscapes, and views of palaces and chateaux, in France and other parts of Europe, executed in a neat and agreeable style. His brother Peter, and his nephew, Francis Anthony, were distinguished engravers.—*Strutt*.

## B.

**BAILLU**, or **BAILLIU** (—), a Flemish engraver, born at Antwerp about the year 1614. After having learned the principles of engraving in his own country, he visited Italy for improvement, where he engraved some plates. He returned to Antwerp about 1635, and engraved several of the works of the most celebrated Flemish masters, particularly from Rubens and Vandyck. Although by no means equal to Vostermans, Bolswert, or Pontius, his prints are held in considerable estimation.—*Strutt*.

**BANCK** (Peter Vander), a French engraver, born at Paris in 1649. He was a scholar of Francis de Poilly, under whose instruction he became an eminent artist. About the year 1674 he came to England with Henry Gascar, and engraved several portraits of the most eminent persons of his time. His chief merit is his great neatness, and laboured finish of his execution. From his having engraved so many portraits interesting to the history of England, his works will always be esteemed, independent of their real merit as engravings.

**BARON** (Bernard), an eminent French engraver, born at Paris about the year 1760. He was instructed in engraving by Nicholas Henry Tardieu, whose style he followed. He engraved several plates for the Crozat collection, and afterwards came to England. His plates are executed in a coarse manner, but are not without considerable merit.—*Strutt*.

**BEAUVARLET** (James Firmin), a French engraver, born at Abbeville in 1733. He went to Paris when young, and was instructed in the art by Charles Dupuis and Lawrence Cars. His first manner was bold and free, and his plates in that style are preferred by some to the more finished and wrought prints that he afterwards produced, although it must be confessed that they are executed with great neatness and delicacy.—*Strutt*.

**BEWICK** (Thomas), a celebrated engraver on wood, born at Cherryburn, near Newcastle-upon-Tyne, in 1753, and died in 1828, aged 75. At the age of fourteen he was apprenticed to Ralph Beilby, an engraver of Newcastle, who was an artist of considerable talent. Mr. Bewick was first brought into public notice by his wood-cut of the Old Hound, which gained the premium offered for the best specimen of wood-engraving by the Society of Arts in 1775. That circumstance was the foundation-stone of his fortune, and from that time his fame gradually increased. In 1790, conjointly with Mr. Beilby, who was then his partner, he published his *Book of Quadrupeds*. In 1795, he, with his brother John (who was also eminent as an engraver), embellished an edition of Goldsmith's "*Traveller*" and "*Deserted Village*," and the following year made some beautiful designs for

"*Somerville's Chase*." In 1797, he published the first volume of "*British Birds*;" in 1804, the second volume; and in 1818, appeared the last of his published works, "*The Fables*." He was engaged on a *History of Fishes* when he died, and left in the hands of his family, a MS. memoir of his family, which is said to be written with great *naiveté*, and full of anecdote.—*Gen. Biog. Dict.*

**BROWNE** (John, R. A.) This distinguished artist was born at Finchingfield, in the county of Essex, in 1742, and died in 1801, aged 59. He was the posthumous son of the Rev. John Browne, rector of Booten, in the county of Norfolk. At an early age he was placed at a grammar school at Norfolk, under the late Mr. Davy, till of age to apply to a profession, when he was articled to Mr. Tinney of Fleet-street, London, with whom the celebrated Mr. Woollet was then a pupil. Mr. Browne continued with Mr. Tinney till 1761, when Mr. Tinney's health having been for some time on the decline, he became unable to attend to Mr. Browne's improvement. In consequence of this he was placed, for the remainder of his term, with Mr. Woollet, who had then become of note. He continued three years with Mr. W. after the expiration of the term, as an assistant, and during that time he etched the *Cottagers*, the *Jocund Peasants*, *Celoden* and *Amelia*, and a wood scene, from *Poussin*. In these prints Mr. B. displayed a beauty of etching surpassing every production of the time, uniting the natural simplicity and beautiful freedom of leafage of *Vivares*, with the correct and masterly execution of *Woollet*. Mr. Browne finished these prints in a manner so elegant and minutely careful, that it is

presumed they are as near perfection as the art can approach.

After leaving Mr. Woollet, Mr. Browne engraved a plate from S. Rosa, of St. John preaching in the wilderness, which he finished in 1768, in a manner so elegant and careful, as at once established his fame. In 1770 he was chosen a member of the Royal Academy. In 1771 he finished the Watering Place, from Sir P. P. Rubens; in 1772, Philip baptizing the Eunuch, from J. and A. Both; in 1775, the Sportsman, from Poussin, and Africa, from P. Brill, all highly finished; in 1776, Europa, from P. Brill; in 1779, a beautiful one from Claude; in 1781, Apollo and the Sibyl, from S. Rosa, a large print, and of a grand and masterly style; in 1784, Going to Market, from Rubens. He next engraved a print of the Tomb of the Emperor Ackbar, from a picture by Mr. Hodges, published by that gentleman in his collection of Indian Views, engraved in a style of peculiar beauty. This print may be reckoned among his best works. In 1789, two subjects from Swanevelt, from pictures in his Majesty's (George III.) collection. In 1794, he published Banditti taken Prisoners, from J. and Andrea Both, a print of unusual magnitude, from a celebrated picture, in a bold and beautiful manner; in 1795, a print from Shakspeare's *As You Like It*, painted by Mr. Hodges; this was the last plate he engraved for Messrs. Boydell. In 1796 and 1797, Mr. Browne engraved and published two prints, *Morning and Evening*, and after these, *After Sunset*; in 1798, *Moonlight*. These four from his own drawings. In 1798 and 1799, he published two prints from sketches of Gainsborough; in 1800, a *Forest Scene*, from a painting by Sir George Beaumont, bart.; in these there will

be found some of the best works of his latter years, and of considerable merit. Mr. Browne had etched in a beautiful manner a companion to the *Forest Scene*, from the same gentleman's painting, and had made some progress in the finishing, but was prevented from completing it by sickness, which, after enduring with much patience for several weeks, ended in death, at his house in West Lane, Walworth, October 2nd, 1801, leaving a widow, three sons, and one daughter; and on the 8th instant, his remains were interred in the burial-ground of the church of St. Saviour, Southwark. Mr. Browne possessed the most unoffending disposition, generous and friendly. In his observations of the works of other artists, where his judgment disapproved, he said but little, and that on the favourable side; where he perceived merit, he was delighted in speaking in praise of it. There are two portraits of Mr. Browne, one drawn when a boy, by Mr. Woollet, now in possession of his family; the other an exact likeness, and a beautiful picture, painted by Mr. G. Stewart, a few years preceding Mr. Browne's decease, and lately in the collection of Messrs. Boydell; but neither have been as yet engraved. — *European Mag.* 1801.

BRUN (Charles le), a distinguished French painter, born at Paris in 1619, and died in 1690, aged 71. He was the son of a sculptor, who instructed him in drawing. His father being employed in some works of sculpture for the chancellor Seguier, that nobleman took the young Le Brun under his protection, and placed him in the school of Simon Vouet, where his advancement was so rapid, that at the age of fifteen he painted the picture of Hercules destroying the horses of Diomed, which was in the Orleans

collection. When he was two-and-twenty, his protector sent him to Italy, allowed him an ample pension, and furnished him with a letter of recommendation to N. Poussin. But the genius of Le Brun was more suited to that cast of composition called the great machine, than to the pure and profound style with which he might have been inspired by the counsel of Niccolo. He, however, assisted him with his advice, and pointed out to him what was most worthy of his attention at Rome. After passing six years in Italy, Le Brun returned to Paris, where the only artist from whom he had to apprehend a rivalry was Le Sueur; but whatever was the merit of that painter, the protection of the chancellor and the court secured to Le Brun every great work. He was appointed first painter to the king, who presented him with the order of St. Michael, and employed him at Fontainebleau and Versailles. It was at this time that he began his great work of the Battles of Alexander, which have been so admirably engraved by Gerard Audran, and which have secured to him the reputation of one of the greatest artists of his country. Le Brun used this flattering patronage for a very laudable purpose, and he has the credit of having been the principal means of founding the Royal Academy of Paris. By the friendship M. de Colbert bore him, and the favour shown him by Louis XIV., he accomplished that institution. In the church of Our Lady are his two celebrated pictures of the Martyrdom of St. Andrew, and the Stoning of St. Stephen, which are among the most esteemed works of this able painter. Le Brun possessed a noble conception and an inventive genius; he produced with facility the most abundant compositions, and was a

perfect master of the mechanism of the art. He was a correct designer, but occasionally sunk into a mannerist. He wanted the fire, the inspiration of Rubens, and though he sometimes reached a certain degree of elevation, he could never, like Raffaele, reach to the sublime. —*D'Argenville, Fuseli.*

**BOURGEOIS** (Sir Francis, R.A.) a distinguished English painter of horses, landscapes, &c., born in London in 1756, and died in 1811, aged 55. He was intended by his father for the profession of arms, to which he was induced by the friendship entertained for the family of the late Lord Heathfield, who offered to procure for his son a commission in the army. He had received some instruction in the rudiments of design from an obscure painter of horses; and though he was not insensible to ideas of glory, they were not sufficiently powerful to change the natural bent of his genius; he was a constant attendant to all military evolutions and reviews, but it was rather for the purpose of representing the manœuvres he witnessed with his pencil, than of acquiring a knowledge of military tactics. Some of his juvenile attempts having been shown to Sir Joshua Reynolds and Mr. Gainsborough, those distinguished artists encouraged him to persevere in his pursuits, and their approbation fixed him in a resolution to relinquish all thoughts of a military life, and to devote his attention entirely to the cultivation of an art to which the bias of his genius seemed irresistibly to direct him. For this purpose he was placed under the tuition of Louthembourg, and having, from his connexions and acquaintance, access to many of the most distinguished collections, he soon acquired considerable reputation by his landscapes and sea-pieces. In



1776 he travelled through Italy, France, and Holland, where his correct knowledge of the language of each country, added to the politeness of his address, and the pleasure of his conversation, procured him an introduction to the best society and most valuable repositories of the arts on the continent. On his return to England he exhibited several specimens of his studies at the Royal Academy, which obtained him reputation and patronage. In 1791 he was appointed painter to the king of Poland; and at the same time he received the honour of knighthood of the Order of Merit, which was afterwards confirmed by his late Majesty (George III.) who, in 1794, appointed him landscape-painter to the king. Previous to this he had, in 1792, been elected a member of the Royal Academy. Some time before his death, by the will of Noel Desenfans, Esq., an eminent picture-dealer, he became possessed of sufficient property to render a laborious application to his profession no longer necessary, and from that time he lived in the circle of his friends. Sir Francis, at his death, bequeathed his fine collection of pictures, and his fortune, to Dulwich College. According to the terms of his will, he leaves the whole of these pictures, besides 10,000*l.* to keep them in due preservation, and 2,000*l.* for the purpose

of repairing the gallery in the College for their reception. He also bequeathed legacies of 1,000*l.* each to the master of the College, and to the chaplain; and the fellows of the College are to be the residuary legatees, and are to possess, for its advantages, all the rest of his property, of every denomination.

As an artist, Sir Francis may be placed in the second rank. He was a close imitator of Louthembourg. His conception of his subject, as well as the grouping of his figures, was happy, and in conformity with nature; but he was often defective in his finishing, and so much a mannerist in his colouring, that his paintings may be recognised by a very distant glance.—*Gen. Biog. Dictionary.*

BUNBURY (Henry William), an English painter of caricature, born in 1750, and died in 1811, aged 61. He was the youngest son of Sir William Bunbury, of Mildenhall, Suffolk, and was educated at Westminster school, from whence he removed to Catherine Hall, Cambridge. He distinguished himself at an early period of life, by his attachment to the arts, particularly by his directions to Bad Horsemen, and other published works of considerable humour. Sir Joshua Reynolds said of one of these pictures, that it exceeded, in drawing, everything of the kind he had ever seen.—*Genl. Mag.*

## C.

CALDWELL (J.), an English engraver, who flourished about the year 1789. He was a pupil of William Ryland, and engraved several portraits of eminent public characters; but his most approved portrait was Mrs. Siddons in the Grecian Daughter.—*Bryan.*

CAPON (William), an eminent architectural draughtsman, born in 1757, and died in 1827, aged 70. He was a native of Norwich, and studied portrait-painting under his father, himself an artist of some merit. Although Mr. Capon's productions in this branch of art gave

indications of great excellence, he felt that the bias of his mind in favour of architecture would be an impediment to his arrival at that perfection in it to which his ardent mind aspired. He was accordingly placed under the care of M. Novosielski, a man of great genius, and architect of the Opera (of which he was also scene-painter). Whilst under this gentleman, Mr. Capon assisted in the erection of the Opera House, and designed the theatre and some other buildings at Ranelagh gardens, and painted many of the scenic decorations of these two places of entertainment.

His connection with Novosielski in scene-painting has been noticed; it is now gratifying to find him bearing a distinguished part in the reformation and exaltation of the stage, under the kind patronage of Mr. J. Kemble, who, at the completion of "New Drury," in the year 1794, in the prosecution of his grand and favourite design of improving and elevating the public taste, engaged Mr. Capon for the scenic department.

Mr. Capon, under the immediate inspection of the late John Kemble, executed the following decorations, which were meditated for the plays of Shakspeare:—

1. A chapel of the pointed architecture, which occupied the whole stage, for the performance of the Oratorios, with which the new theatre opened in 1794. 2. Six chamber wings, of the same order, for general use in our old English plays—very elaborately studied from actual remains. 3. A view of New Palace Yard, Westminster, as it was in 1793; 41 feet wide, with corresponding wings. 4. The ancient palace of Westminster, as it was about 300 years back; from partial remains, and authentic sources of information, put together with the greatest diligence

and accuracy: the point of view, the south-west corner of Old Palace Yard: about 42 feet wide, and 34 feet to the top of the scene. 5. Two very large wings, containing portions of the Old Palace, which the artist made out from an ancient draught, met with in looking over some records in the Augmentation Office in Westminster. It was but a pen and ink sketch originally, but, though injured by time, exhibited what was true. 6. Six wings, representing ancient English streets; combinations of genuine remains, selected on account of their picturesque beauty. 7. The Tower of London, restored to its earlier state for the play of King Richard the Third.

In addition to those noticed by Mr. Boaden, in his life of Kemble, we will just enumerate two or three others as possessing uncommon merit. In "Jane Shore" was a scene of the Council Chamber of Crosby House, a correct and beautiful restoration of the original state of that apartment, so far, at least, as existing documents would warrant. The explorations and drawings combined in this beautiful scene were executed in the year 1794. In his State Chamber of the time of Edward the Third, he introduced the tapestry hangings on the walls, and two magnificent chairs, copied from that venerable specimen of the age of Edward the First, the coronation chair in Westminster Abbey. The figures introduced by Mr. Capon on his chairs were those of Edward the First, from his statue and bust still in existence, and his Queen Eleanor, from her brass effigy. He also produced a Baronial Hall of the time of Edward the Fourth, with a correct music gallery and screen, and a Tudor Hall of the time of Henry the Seventh.

Amongst the architectural works

of Mr. Capon, may be noticed the theatre which he erected at Belan House, county Kildare, Ireland, in 1794, for Lord Aldborough. This theatre had been previously fitted up in his lordship's house in London, and Mr. Capon painted some of the scenes for it.

But it was not only in the character of a professional man that he was beloved by his friends; in the relative duties of a husband, a father, and a friend, he was never excelled.—*Gent. Magazine.*

CLEVELY (John), an English marine painter and draughtsman, born in London in 1746, and died in 1786, aged 40. He is supposed to have been instructed in the dock-yard at Deptford; but by his own exertions, he acquired considerable reputation in designing shipping and marine views. When the late lord Mulgrave sailed on a voyage of discovery in the North Seas, Mr. Clevely attended him as a draughtsman. He also accompanied sir Joseph Banks in his tour to Iceland. He sometimes painted in oil, but his principal productions were in water-colours.—*Edwards.*

CONEY (John), an English engraver, born in 1787, and died in 1834, aged 46. At an early age he was apprenticed to the late Mr. Byfield, the architect, but never followed architecture as a profession. At the age of fifteen, he made his first drawing for sale. It was a view of Westminster Abbey, and it found a purchaser in Mr. Orme, the printseller. In 1815, he published his first work, a series of eight views of the exterior and interior of Warwick Castle, drawn and etched by himself.

About the year 1816, he was engaged by Mr. Joseph Harding to draw and engrave the fine series of exterior and interior views of the

Cathedrals and Abbey Churches of England, to illustrate the new edition of Dugdale's *Monasticon*, edited by Sir Henry Ellis. These plates occupied the attention of Mr. Coney for fourteen years, and are executed with consummate skill. In 1829, Mr. Coney commenced a series of "Engravings of Ancient Cathedrals, Hotels de Ville, and other public buildings of celebrity in France, Holland, Germany, and Italy, drawn on the spot, and engraved by himself: with illustrative descriptions by Charles Heathcote, Esq." This work was received by the public very favourably. It was originally intended to be in Twelve Parts, but only three were published. In 1831, Mr. Coney commenced another similar undertaking, half the size of the first work, intitled "Architectural Beauties of Continental Europe, in a Series of Views of remarkable edifices, civil and ecclesiastical, in France, the Low Countries, Germany, and Italy, engraved by J. Coney from his own drawings, taken on the spot, with descriptions and historical illustrations by H. E. Lloyd." This handsome work consists of twenty-eight large plates, and fifty-six vignettes.

A view of the interior of the Cathedral of Milan, the same size as the larger work, has been published since Mr. Coney's death, for the benefit of his widow, who, we regret to hear, is left in indifferent circumstances.

Mr. Coney was employed by Mr. Cockerell, the celebrated architect, to engrave a very large general view of Rome, and another plate as a companion to it, which has not yet been published.

Mr. Coney engraved numerous plates for the *Account of the Law Courts at Westminster*, lately erected by Sir John Soane. Several of Mr.

Coney's drawings have been lately sold by auction by Messrs. Sotheby. Mr. Coney was twice married; but never had any children.—*Annual Biog. Dict.*

COOKE (George), a distinguished English engraver, born in London in 1781, and died in 1834, aged 53. His father was a native of Frankfort on the Maine, who settled in England early in life, as a confectioner, and having realised a moderate competency, retired from business about thirty years ago.

George Cooke, at the age of fourteen, was apprenticed to Mr. James Basire, the engraver, influenced probably by the example of his elder brother William, who had previously become the pupil of — Angus, the publisher of a set of "Noblemen's and Gentlemen's Seats." His family retain but little evidence of his early predilections for the arts; but the active energies of his mind would have ensured him distinction in any scientific or intellectual pursuit. Amongst a number of sketches belonging to the House of Commons, the royal and antiquarian societies, and other matter displaying no great artistic skill, which Mr. Basire was accustomed to execute, one drawing by Turner came annually to be translated to copper, as an appendage to the Oxford Almanack. From this source may be dated George Cooke's confirmed devotion to his profession, and that ardent admiration of the works of our great painters, which afterwards produced such extensive results.

When emancipated from the trammels of apprenticeship, his zeal and industry soon opened to him an animating prospect. About that time commenced the publication of the Beauties of England and Wales, which introduced to public notice several names destined to rank

amongst the most eminent in the art of engraving, as the brothers Cooke, Burnet, Pye, and the Le Keux's. In conjunction with Mr. William Cooke, and also separately, George Cooke executed many plates for that work, which were marked with strong indications of a sedulous care and eagerness to excel, the characteristics in all his productions. Of his earliest works, some allegorical designs with portraits of German authors, and a small book plate entitled "Edward and Annette," illustrating a novel translated from the German, are creditable to his self-educated powers in engraving the human figure. Shortly after, jointly with his brother, were produced two highly wrought large plates of celebrated race-horses, "Haphazard and Muley-Moloch." The painter was Marshal of Newmarket, between whom and the owner of the horses, Lord Darlington, a misunderstanding arose before the plates were completed, and that nobleman withdrawing his patronage from the enterprise, the consequence fell heavily upon the young engravers, who saw the fruits of much time, anxiety, and labour, destroyed by a blow. Views of Ouse Bridge, York, for Dayes's works, and Thornby Abbey, after Alexander, for Lyson's Britannia Depicta, evidence rapid improvement in their departments; while some outlined divinities for Hort's Pantheon, and a series of heads of mere mortals, with some statues and historical groups, also in outline, for the "Historic Gallery," and publications from the French, account for the employment of his time down to the beginning of 1808, when the extensive series of plates illustrating Pinkerton's "Collection of Voyages and Travels," absorbed, for several years, the greater part of his time and attention. An adequate idea of

his powers might well be formed from the conduct of this work, could the difficulties encountered and surmounted in its progress be known; but the public see only the result, and something more is often necessary to appreciate individual exertion. Much of his valuable time was absorbed by barren and unprofitable matters, many of the plates were engraved from mere tracings, many were remodelled, but there is scarcely one in the multitudinous collection, amounting to one hundred and sixty, that does not testify to the engraver's pains-taking exertions.

During the progress of this publication, Mr. William Cooke, had projected and commenced the first edition of "The Thames," to which George Cooke contributed only three plates, Monkey Island, Temple House, and the Gateway at Tilbury Fort. The "Thames" was the precursor of the "Southern Coast of England," a work memorable on many accounts, and of incalculable importance for its action both on the public taste and the art of engraving. Early impressed with an unbounded admiration of the works of Turner, and sharing in a deep and well-founded conviction of the advantages likely to accrue from any plan which should place those wonders of the pencil more immediately within the scope of public attention, the brothers seldom met without discussing their favourite topic, and many a scheme was formed and abandoned before their wishes could be achieved. At length, perseverance and industry having vanquished all obstacles, the first number came out January 1st, 1814, and continued at intervals until the appearance of the sixteenth and last, in the spring of 1816. Of this series of plates, George Cooke engraved fifteen, one third of the whole, together with eight vignettes. The

success of this splendid and original work was commensurate with its merit.

An improved edition of the "Thames" followed, containing some tasteful elaborate specimens of graphic skill from his hand; amongst these "The Launch of the Nelson," and the "Fair on the Thames," after Clennell, and "The opening of Waterloo Bridge," after Reinagle, are deserving of particular notice. He had previously executed fourteen small views in the Scandinavian peninsula, after sketches by Sir T. D. Ackland, Bart., as well as some ten or dozen miniature views for Pinkerton's "Petralogy;" and he completed an extensive series on a large scale, of which a few had been finished by his brother, for Sir Henry Englefield's work on Geological features of the Isle of Wight, and the neighbouring coast of Dorset. This engagement, united to a fondness for, and knowledge of the science, led to his engraving, for several years, the plates affixed to the Transactions of the Geological Society; but that learned body finally disused caligraphy, and adopted lithographic illustrations.

Three plates of higher pretensions, and in different walks of art, next claim our attention: one, the Iron Bridge at Sunderland, from an outline by Blore, with a vigorous effect of light and shade thrown in by Francia, for Surtees' History of Durham; the second, after a drawing by Alexander, of the great Bacon's statue at St. Albans, for Clutterbuck's Hertfordshire; and the last, a view of Gledhouse in Yorkshire, after Turner: each is excellent in its kind, but the statue is the greater effort, and warrants the justice of the inference, in which he has occasionally acquiesced, that had he devoted his time to the

historical line of art, he would have acquired equal celebrity. From those highly-wrought productions, such was the comprehensive versatility of his talents, we trace him proceeding with the same facility and success to works of a slight and sketchy description: into the Peak scenery of Derbyshire, published by Mr. Rhodes of Sheffield, he transfused all the grace, spirit, and expression of Chantrey's originals.

Meanwhile the influence of the "Southern Coast" was powerfully acting on public taste. Some of its earliest effects were Hakewill's "Italy," and the "Provincial Antiquities and Picturesque Scenery of Scotland." For each of these works he executed some interesting plates; in the former two of Naples, the Campo Vaccino of Rome, and Florence; in the latter, Edinburgh from the Calton Hill, after Turner, Edinburgh from St. Anthony's Chapel, and Edinburgh from the Braid Hills, both after Calcott, rank with the happiest efforts of art: and of the Edinburgh Views in particular, it is not too much to assert that at the time of their appearance they were unequalled.

In 1819, appeared Allason's *Pola*, with thirteen plates, of which the frontispiece, a magnificent architectural composition after Turner, and five others, are from George Cooke's accomplished graver. Some eleven plates, executed for the Society of Dilettanti, should likewise be here enumerated. Mr. Stanhope's *Topography of Olympia* contains seven of his productions, and a few occur in the engraved *Marbles and Terra Cottas*, published by the Trustees of the British Museum.

Contemporaneously with several of the latter productions here cited, were a series of scriptural subjects sketched in shaded outline, which,

along with others, by Mr. Moscos, were affixed to the handsome Bible of the Cambridge University Press, edited by D'Oyly and Mant.

On the first of May 1817, appeared the first number of the Botanical Cabinet, undertaken by him in combination with the Messrs. Loddiges of Hackney. This scientific work displays, in the details of its execution, the same active taste and judgment that pervades all his performances; it originated in a friendship which its progress cemented and confirmed, and which was only to terminate with life. For many years he resided at Hackney, in front of Loddiges's garden. Ten plates, small indeed and slight, but full of accurate and tasteful discrimination, were supplied monthly by his indefatigable hand, for nearly seventeen years; the last number, completing the twentieth volume, appearing in December 1833. The progress of this publication may be adduced as a rare instance of exemplary regulation, that, in an undertaking depending wholly for its illustrations on a single individual, has few parallels.

In 1825, he finished his engravings of Rotterdam, from Calcott's fine picture, belonging to the Earl of Essex, and shortly afterwards he issued a prospectus announcing a series of plates from the same eminent painter; of which two, Antwerp and Dover, were begun and considerably advanced. But his Rotterdam was destined to be the origin of vexation and disappointment; the returns from its sale having been left for accumulation and security in the hands of agents who became insolvent, the hard earnings of his skill and industry were irretrievably lost. This event had an unfavourable influence on his plan, and he found himself compelled to suspend his operations on

those plates. His "London and its Vicinity" was now in progress, and at its outset there appeared sufficient reason to hope that industry and perseverance, guided by talents like his, might ensure success. But he was again to drink of the cup of disappointment; the adaption of steel plates to the purposes of book illustration, effected such changes in the arcana of publishing, that one pair of hands were not equal to the contest. By a work of this class the "London" of George Cooke was opposed, and the usual machinery of puffs and advertisements set in motion; and, vastly inferior in every other requisite attraction or claim to public notice, his adversary's punctuality, and above all, his cheapness, turned the balance. Although George Cooke was not without a latent expectation that the public would do tardy justice to its merits, he had resolved to suspend this publication at the twelfth number, leaving it open to be continued to twenty numbers, as covenanted in the original prospectus, should circumstances hereafter justify this proceeding; but with the completion for the twelfth number his life attained its limit. The plates were augmented progressively as the work advanced to nearly double the size of those in the first number; while the most anxious care were exercised to include all that was striking, peculiar, and attractive, and the transcendent abilities of Calcott, Stanfield, and other artists of celebrity, lent their aid to adorn a work continued till death intervened, without the usual incentives to exertion.

In the spring of 1833, was produced a separate work drawn from the teeming metropolis; the subjects "Old and New London Bridges," executed conjointly with his son Edward W. Cooke, who also made the drawings. In a suite of twelve plates,

the aspect of the Old and New Bridges, the destruction of the one, and the gradual advancement of the other, are rendered with a masterly fidelity of drawing, light, and shade, and execution, that stamp these admirable plates the perfection of architectural engraving. Among his single plates, those in Nash's "Views in Paris," Colonel Batty's "Views of European Cities," Baron Taylor's "Spain," and, more recently, several in Starke's "Norfolk Rivers," and one of Southampton, after Copley Fielding, for the "Gallery of Painters in Water Colours," must not be forgotten; neither can this notice of his works be closed without reference to the exquisite figures etched by him in certain plates, by Henry Le Keux, in the Scotch work before cited.

At the close of 1833, in speaking of his uninterrupted health, he observed that his sight was as strong as it had ever been, and that he only knew the toothach and the headach by name. In the month of January, he experienced two slight indispositions from colds; from those he apparently recovered, and on Wednesday the thirteenth of February, he came to town from Barnes, where he resided, and visited the British Institution, the exhibition of Bonington's works, and, in the evening, attended the Graphic Conversation; and his friends were delighted to see him apparently in the full enjoyment of vigorous health, and the perfection of his faculties; in a fortnight he was no more, having sunk under a violent attack of brain fever. He was interred at Barnes, on the 6th of March, and was followed to the grave by a numerous train of friends, anxious to pay the last sad tribute to departed worth. He has left a widow and six children to mourn his loss: five others had ceded him to the tomb.—*Genl. Mag.*

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## D.

**DANCE**, or **HOLLAND** (Sir Nathaniel). The family name of this gentleman was Dance, but coming into possession of a large property, he was made a baronet, and took the name of Holland, when he relinquished the profession of an artist. He was born in London in 1734, and having shown an early inclination for painting, he was placed under the tuition of Francis Hayman, under whose instruction he continued for some time. He afterwards travelled to Italy, where he prosecuted his studies for eight or nine years. On his return to England he distinguished himself as a painter of history and portraits, and also painted landscapes with considerable success. Among his most admired productions may be ranked his picture of Mr. Garrick, in the character of king Richard III., in the collection of the late Sir Watkin Williams Wynne, of which there is a print in mezzotinto by the late John Dixon; Timon of Athens, which was finely engraved by Mr. Hall; Virginia, scraped in mezzotinto by John Godfried Haid; and a portrait of Omai, engraved by Bartolozzi.—*Gen. Biog. Dict.*

**DAWE** (Philip), an English engraver of mezzotinto, who flourished about the year 1771. He engraved several subjects after H. Morland, and among other portraits by him, we have those of Mrs. Yeates, in the character of Electra, after Cotes; and Admiral Sir Charles Hardy, after Hudson.—*Strutt.*

**DAYES** (Edward). This artist was a scholar of William Pether, and in the early part of his life painted in miniature. He also scraped in mezzotinto, but afterwards practised landscape drawing, and was appointed

designer to the Duke of York. He was much employed in taking views for the booksellers; but being embarrassed in his circumstances, he put an end to himself in 1804. The year following came out a volume, called *The Works of Edward Dayes*, containing an excursion through Derbyshire and Yorkshire, with professional sketches. At the time of his death he had in the exhibition a pleasing view of Shrewsbury. His principal work was a picture of the royal procession to St. Paul's, after George the Third's illness, in 1789, of which Sir Joshua Reynolds thought highly.—*Gen. Biog. Dict.*

**DIXON** (John), an English engraver in mezzotinto, who flourished about 1770. He engraved several fine portraits, after Sir Joshua Reynolds and other masters.—*Strutt.*

**DONALDSON** (John), a Scotch miniature painter, born at Edinburgh in 1737, and died in 1801, aged 64. He distinguished himself as a miniature painter, both in enamel and water-colours. In the year 1765, and again in 1768, he obtained premiums given by the Society for the Encouragement of Arts, &c. &c., for the best picture in enamel. He occasionally amused himself with the point, and etched several plates of beggars, after Rembrandt.—*Fuseh.*

**DUPONT GAINSBOROUGH** (I.), an English portrait painter, born in 1767, and died 1797, aged 30. This artist was the nephew of the celebrated Thomas Gainsborough, and painted portraits and landscapes in imitation of the style of his uncle. His principal work is a large picture representing the portraits of the Trinity Masters, which is in their courtroom on Tower-Hill.—*Bryan.*



## E.

**EDWARDS** (Sydenham). This ingenious artist was distinguished as the first botanical painter of his time, nor was he less eminent in his representations of animals. He constantly drew from nature, and his performances were both accurate and highly finished. He died at Queen's Elms, near Brompton, in 1819, aged fifty-one.

**ELLIS** (William), an English engraver of landscapes and views. He engraved some plates in conjunction with William Woollett. He likewise executed some fine prints from the designs of Paul Sanby and Thomas Hearne.—*Strutt*.

## F.

**FALCONET** (Pierre). He was born at Paris, being the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great, at St. Petersburg. He resided some years in London, but returned to Paris about 1773. He practised history and portraiture, and he also painted ornaments. He was remarkable for drawing likenesses in black lead, with a mixture of colouring; and among those which he executed in this manner were twelve of English artists; and one of Granger, the author of the Biographical History of England. In 1776, he obtained a premium of twenty guineas from the Society of Arts, for a painting in chiar-oscuro; and in 1768, another for an historical picture.—*Pilking-ton*.

**FERGUSON** (James). This ingenious astronomer and mechanic was also a painter, and drew portraits with some credit. He was entirely self-taught, and executed all the drawings for his various works. There are several of his portraits at Bristol. He died in 1776.—*Gent. Mag.*

**FINNEY** (Samuel). He was born at Fulshaw, in Cheshire, and obtained some celebrity in his day as a miniature-painter, both in enamel and water-colours. He was appointed enamel-painter to the late Queen Charlotte; and, in 1765, exhibited two pictures, one of which was a portrait of her majesty. He died about 1807.—*Gent. Mag.*

**FOLDSONE** (John). This artist painted small portraits in oil, of no great merit, but with sufficient likeness to procure him much employment at a small price. His practice was to attend sitters at their own homes. He commonly began in the morning, generally dined with them, and finished his work before night.—He died young, about 1784.

**FULCÆRUS** (Sebastian), a German engraver, who flourished about the year 1590. In the early part of his life he resided at Rome, where he engraved some plates as early as 1612. He engraved several portraits, chiefly for the booksellers, among which are those of the Colonna family.—*Strutt*.

## G.

**G**ANDON (James, F.S.A.), a celebrated Irish architect, born in 1742, and died in 1824, aged 82. He came early to England, and having completed his studies under the superintendence of Sir William Chambers, he was the first who obtained a gold medal for architecture, given by the Royal Academy at Somerset House. He shortly after published "The Vitruvius Britannicus," in 3 vols. folio, a most splendid work. The Court House of Nottingham was designed by him, and gained him the notice and friendship of some eminent characters in England. He designed and executed that noble edifice, the Custom House of Dublin, which will long remain a lasting monument of taste, elegance, and architectural beauty; and also the Court House at Waterford. He likewise erected the beautiful portico to the House of Lords in Dublin; the Four Courts, and King's Inn, were designed and executed under his immediate superintendence, and many other works which reflect the highest lustre on the science and taste of Mr. Gandon. He was one of the original members of the Royal Irish Academy, and Fellow of the Society of Antiquaries in London.—*Gent. Mag. and Annual Biog.*

**GILES**, or **GYLES** (Henry), an English painter on glass, who flourished about the year 1687. One of his principal performances is the east window of the University College, Oxford, which is marked Hen. Giles, pinxit, 1687.—*Strutt.*

**GRACE** (Mrs.). The maiden name of this ingenious woman is not known. She was the daughter of a shoemaker, and never had any regular instruction; yet became so correct

in painting portraits, as to support her husband and realise twenty thousand pounds by her pencil. She frequently exhibited with the Society of Artists, and in 1767 produced an historical picture, the subject of which was Antigonus, Seleucus, and Stratonice. After residing several years in the city, she removed to Homerton, and died there about 1786.—*Gen. Biog. Dict.*

**GREENWOOD** (John). He was a native of Boston, in New England, where he studied painting without a master. From whence he went to Surinam, and next to Holland, in which country he formed a connexion with an English merchant, who dealt in pictures. About 1763 he came to London, and practised both as a painter and mezzotinto engraver. In 1764 he exhibited a view of Boston, and he continued to produce some of his performances till 1773, when he turned auctioneer. He died at Margate in 1792, aged sixty-three. He was the father of *Mr. Greenwood*, the scene-painter.—*Pilk.*

**GRESSE** (John Alexander), an English engraver and painter, born in London in 1741, and died in 1794, aged 53. He was first instructed in the rudiments of design by Gerard Scotin, but afterwards studied some years under Cipriani, and also received some instruction from F. Zuccherelli. He was one of the first students who attended the Duke of Richmond's gallery, and in a short time afterwards he entered the academy in St. Martin's Lane. Though he possessed considerable talents he was not sufficiently assiduous in the prosecution of his studies to distinguish himself in the higher branches

of painting; and as he inherited a small fortune at the death of his father, he relinquished the more arduous exercise of the profession, and became a drawing-master, in which pursuit he acquired considerable reputation and extensive employment; and in 1777 was appointed drawing-master to the princesses. In the early part of his life he etched the figures, &c., for Kennedy's account of the statues and pictures at the Earl of Pembroke's, at Wilton, in which he had the advantage of being assisted by Bartolozzi. There are also four other etchings by this

artist, one representing a view of Framlingham Castle, Suffolk; another a Cottage; a St. Jerome, mentioned by Bassan in his Catalogue; and a Satyr sleeping, after Nicholas Poussin.—*Edwards.*

**GUTTENBRUNN (L).** He was born at Dresden, and came to England in 1789. He exhibited three successive years at the Royal Academy, but in 1792, went to Petersburg, where he realised a fortune. He was a member of the Academy of Florence, and painted both portraits and history. Some prints have been published from his drawings.

## H.

**HAKEWELL (John).** The father of this artist, was foreman to Sir James Thornhill, serjeant-painter to the king. He studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. After giving such promises he turned house-painter; but he also executed many decorative subjects in the arabesque or grotesque style, particularly at Blenheim. Occasionally he painted some landscapes. He died in 1791.—*Pilk.*

**HANNAN (—).** This artist was a native of Scotland, and served his apprenticeship to a cabinet-maker. On quitting his master he devoted himself wholly to painting, and was patronised by Lord le Despenser, who employed him in decorating his seat at West Wycombe, in Buckinghamshire, where he painted several ceilings, and one from the design of Cipriani. He died there in 1775. Woollett executed some engravings from his landscapes.—*Pilk.*

**HEATH (James, R.A.).** This celebrated English engraver was born in 1756, and died in 1834, aged 78.

Mr. Heath's talents were first brought before the public by the interesting series of line engravings for the "Novelists' Magazine," published in weekly parts by Harrison, of Paternoster Row. Stothard obtained his celebrity by the designs which he made for the illustration of that, then very popular work. To the "Novelists' Magazine," the publication of which commenced rather more than half a century ago, may be traced the commencement of the general taste for that species of graphic ornaments, which has since been so liberally bestowed upon the innumerable works of the same class, to the great encouragement of literature and the arts. It may be worthy of observation, in reference to the increase of patronage, as relates both to the painter and engraver, that Stothard, for the work in question, received only one guinea each for those beautiful compositions, and Heath was paid no more than five guineas for each plate. It is something for the arts to know, that for graphic ornaments of even less dimensions, of late, from ten to twenty-five guineas are

not unusually paid to the designer; and from forty to one hundred guineas for a plate to the engraver. Stothard and Heath may be designated the founders of this elegant species of book-prints.

In works of a higher character, Mr. Heath was also eminently distinguished; and we need only mention the plates of the "Riots of 1780," the "Death of Major Pier-son," the "Dead Soldier," the "Irish Volunteers in the Phoenix Park," and the "Death of Nelson, after West," as among the splendid productions of his burin. They are to this day unsurpassed in the English school.—*Literary Gazette for Nov. 1834.*

HOARE (Prince).—This artist and eminent dramatic writer, was born at Bath, in 1755, and died at Brighton, in 1834, aged 80. He began his career as an artist, in his father's studio; thence he came to London as a pupil of the Royal Academy, and afterwards continued his education by visiting Rome, in 1776, and had there, as fellow-students, Fuseli, Northcote, and other painters who became celebrated. On returning, in 1780, to England, he devoted himself for awhile to the practice of his profession in London; but ill-health compelled him to relinquish the arts, in which he would otherwise probably have risen to eminence. On the recovery of his health by the fine climate of Lisbon, he directed his talents to dramatic composition, and with such success, especially in small afterpieces, that many of them still retain their original popularity. The farces of "No Song no Supper," "The Prize," "My Grandmother," "Lock and Key," "Three and the Deuce," &c. &c., from their simple and natural humour, have secured a constant repetition on the stage. Mr. Hoare

produced many dramatic pieces, which were never printed; but the more successful of some of the comedies and operas were published at the time. The effects of his early education, and the natural refinement and delicacy of his taste, could not be overlooked by this exercise of his talents for the stage: and the publication of "The Artist," in 1809—a periodical work, in which he was assisted by many eminent artists and authors; as well as his "Epoch of the Fine Arts," 1813, and other similar productions, show that his nature possessed all the finer sensibilities, as well as the broader apprehensions of comic and humorous incident; indeed, that tone of delicate and moral sentiment seems to have been the essence of his character, for in his last publication, the "Life of Granville Sharp," he has manifested a gravity and seriousness of feeling, which has made the work not only a display of his friend's character, but of his own.

With these various intellectual endowments, it is unnecessary to say, that Mr. Hoare was benevolent and charitable in his life; and the sincerity, integrity, and kindness of his character, and the mild and gentle beauty in his manners, gained him the respect and delight of that refined and enlightened class of society, among which he was so well and extensively known.—*Literary Gas.*

HOLLOWAY (Thomas), a distinguished English engraver, born in London in 1748, and died in 1827, aged 79. When very young, Mr. Holloway conceived a strong predilection for drawing, which was afterwards confirmed by the instruction he received at school. Confiding in his talents, he rejected a lucrative business open to him as the elder son, and was apprenticed to Mr. Stent, an eminent seal-engraver. Under the

care of this artist, his attention was principally confined to the sculpture of steel, which was then in prevalent fashion; and he afterwards executed some very superior specimens, particularly a head, Ariadne, which gained him great applause.

When, therefore, he had completed his pupilage, seals and medals were in part abandoned, and he for some time amused himself in attaining the knowledge of several varieties of engraving on stone and copper, as well as on steel, which he practised without tuition. He also spent many of his leisure hours at the Royal Academy, drawing and modelling in wax, chiefly from the antique, and availed himself of the advantage of the library and the lectures. At length he adopted line engraving on copper as his future occupation. At first his subjects were chiefly portraits of private persons and ministers, and embellishments of magazines; his talents, therefore, were only partially known, and his genius, consequently, was not powerfully elicited. But every thing he did was scrupulously correct; and, as he frequently made the drawings himself, he acquired an accuracy of eye and precision of judgment that never failed him.

The first great work on which he entered was the English publication of Lavater's *Essays on Physiognomy*. To this he was encouraged by a great lover of the arts, who suggested to him that, if the plates were executed in a superior style, and duplicates given of the most interesting subjects from the antique, and from original pictures in this country, of which Lavater had not been able to avail himself, the publication might be well received. He, in consequence, engaged the Rev. Dr. Hunter (minister of the Scotch church, London Wall) in the translation; and, forming a con-

nexion with two publishers, had the courage to embark in a work containing seven hundred plates, and extending to five volumes, imperial quarto. The translation was executed with delicacy and elegance; the graphic illustrations were of equal merit. So balanced, indeed, was the public favour between the translator and the artist, that some called the work *Hunter's* and some *Holloway's* Lavater, which is the case to the present day.

About the same time, Mr. Holloway exhibited at Somerset House several specimens in miniature, of the size of life, in crayons. Amongst the latter were likenesses of himself and of his eldest niece and nephew, which are certainly equal to any examples of this beautiful style. He succeeded also comparatively well in oils; and a small head of his friend Robinson has been much and deservedly admired. Towards the conclusion of the work of Lavater, he was occasionally engaged on other advantageous subjects: two elaborate prints of Dr. Price and Dr. Priestley gained him great reputation; especially the first, after a picture by West. He also produced many engravings illustrative of the noble publications of Boydell, Macklin, and Bowyer; and was employed in the embellishments of several beautiful editions of the British classics.

We now arrive at the most interesting and important period of Mr. Holloway's professional life. The *Cartoons of Raffaele*, at Windsor, had occasionally been seen by him, but not sufficiently often to make him acquainted with their superiority over all copies of them. Dorigon's prints were in universal reputation, and them he possessed and admired. It was simply the possession of these prints that first suggested to Mr.

Holloway the conception of a more finished series of engravings. The subject was afterwards discussed in frequent conversations with Mr. West, the late President of the Royal Academy. Mr. West was, perhaps, of all modern painters, the most uniform admirer of Raffaele. It was by his kind instrumentality that Mr. Holloway gained access to the palace. His majesty seemed pleased to show his kindness to him by granting to his friend not only permission, but exclusive permission, to make every use of the Cartoons that might be required. His Majesty frequently watched the progress of the work, and often familiarly conversed on those occasions, not forgetting sometimes to intermingle a few pleasant sarcasms on the apparent slowness with which it proceeded. Once he said, "Mr. Holloway, I have only to live three hundred years to see the termination of your labours!"

His Majesty having ordered the cartoons to be removed to their original gallery at Hampton Court, thither the artist followed; and it was here that the first plate, "St. Paul preaching at Athens," which on its appearance gained immediate reputation, was published. After the lapse of many years at this palace, all the drawings were finished; during which time the "Charge to Peter," and the "Death of Ananias," and "Elymas," were presented to the public with honours equal to the first plate. Mr. Holloway's time at the palace was agreeably passed; for, although occasioning many interruptions of his studies, he enjoyed the opportunity of frequent conversation, with the numerous admirers of Raffaele.

The drawings being completed, forming a most faithful and valuable series of copies, the artist, now that the pictures were no longer essential,

except for occasional consultation, removed to Edgefield in Norfolk; to which delightful village he was attracted by the love of retirement, and the affectionate society of some valued relatives, who had long been resident there.

At Edgefield, the beautiful plate of the "Miraculous Draught of Fishes," which supported to its fullest extent the credit of the former four, was finished; and it was soon after published. Mr. Holloway and his pupils removed to Colteshall, near Norwich, where, in February 1827, having had the pleasure to see the sixth engraving in advanced progress, and the only remaining one commenced, this excellent man, surrounded by his nearest relatives, serenely closed a life which, for almost eighty years, had been devoted to usefulness and goodness. His remains were deposited in the principal aisle of Colteshall church, to which resting-place he had been conveyed amidst the grief of his relations, and the respect of his esteemed neighbours.—*Gen. Biog. Dict.*

HUMPHRY (Ozias, R. A.), an eminent English miniature painter, born at Honiton in Devonshire in 1742, and died in 1810, aged 68. He showed, at an early age, a strong and ardent love of the art, and his parents, yielding to his earnest importunity, sent him to London, where he frequented the drawing school of Mr. W. Shipley, and profited by studying the plaster casts from the antique statues, &c., then recently imported from Italy, and made public for the benefit of the students, by the liberal munificence of the late Duke of Richmond. He was at that time particularly desirous of being placed with Sir Joshua Reynolds; but circumstances did not permit the gratification of his wishes, and he was placed with Mr. Samuel Collins, a

miniature painter of some eminence at Bath, when his instructor removed to Dublin, and Mr. Humphry succeeded him in his professional situation in that city. In the year 1763 he was encouraged and invited by Sir Joshua Reynolds to settle himself in London, which he accordingly resolved upon, and accomplished the following year.

In 1766, he exhibited at Spring Gardens a portrait, in miniature, of John Mealing, the old and well-known model of the Royal Academy, which was universally noticed and admired, and was purchased by his majesty, who was graciously pleased to reward him for it by a present of one hundred guineas; and, as a further encouragement, he had the honour to paint a miniature of the queen, with other branches of the royal family. He continued to practise this line of art with almost unexampled success, until the year 1772, when a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession of miniature painting with the same efficacy as he had hitherto done. By the advice of his friends he resolved to visit Italy. He left England in 1773, accompanied by his friend Romney, and proceeded to Rome, where, and in the neighbourhood, he resided four years. In 1777, Mr. Humphry returned to his native country, where he established himself, painting generally in oil, until the commencement of 1785, when he embarked for India. It was suggested to him, on his arrival at Calcutta, that the field was most

open to him in miniature, and that it would be advisable for him to confine himself to that branch of his profession. He visited the courts of Moorsheadabad, Benares, and Lucknow, where he painted several large miniatures of princes, nabobs, and rajahs, and many other persons of high distinction. His ill state of health, however, obliged him to return to England in 1788, where he resumed his original line of miniature painting, and the following spring exhibited several pictures, which were greatly admired, and confirmed his former reputation.

In the year 1790, Mr. Humphry was elected a member of the Royal Academy. His sight was now so much affected, that he was obliged to relinquish miniature painting, and he made some experiments in crayons, to which his studies in Italy were eminently conducive, and in which he succeeded to the utmost of his wishes. To this line of painting he now devoted all his attention, and was for some time considered at the head of that province of art. Having completed the portraits of the Prince and Princess of Orange, in the year 1797, his sight completely failed him, and these were his last productions. As an artist Mr. Humphry possessed considerable genius, which he improved by the most exemplary assiduity, and an attentive study of the best models. His design is tasteful and correct, and his colouring, especially in his miniatures and crayon paintings, is universally rich and harmonious.—*Edwards, Gen. Biog. Dict.*

I.

**I**BBERTSON (Julius Cæsar). This artist was a native of Ma-

sham, in Yorkshire. He was liberally educated, and studied paint-

ing for amusement; but rose to such eminence in it that his landscapes were eagerly sought for by collectors of the first rank. The late Mr. West very appropriately called him

the Berghem of England. He also painted some historical pieces. He died in his native place in 1817.—*Gent. Mag.*

## J.

**JEFFRIES** (James), an English historical painter, born at Maidstone in Kent, in 1757, and died in 1784, aged 27. He was the son of a coach-painter, who sent him to London, where he was placed under the tuition of Mr. Woollet the engraver, but he afterwards applied himself to painting, and became a student of the Royal Academy. In 1773, he obtained the gold medal given annually,

at that time, for the best historical picture; and in 1775 he was sent to Rome, on the pension of that establishment. After a residence of four years in Italy, he returned to England, and in 1783 exhibited a picture, representing the Destruction of the Floating Batteries before Gibraltar, which was much admired; it was afterwards engraved by Mr. Woollet.

## K.

**KETTLE** (Tilly), an English portrait painter, born in London about the year 1740. He was the son of a house-painter in the city, and studied at the duke of Richmond's gallery, and in the academy in St. Martin's-lane. Practising portrait-painting for some time in London, he went to the East Indies, where he remained a few years. He returned to England about the year 1777, but not meeting with much encouragement, he determined to return to India, whither he attempted to travel by land, but died at Aleppo in 1798.—*Gen. Biog. Dict.*

**KITCHENMAN** (John). This English artist painted portraits in miniature and in oil. He was much attached to nautical pursuits, and in 1777 gained the silver cup given by the late Duke of Cumberland to the best navigator on the Thames. He painted four pictures in allusion to his favourite amusement, from which engravings were made by Pouncey. He studied in the Royal Academy, where he drew a good figure; and he obtained also several premiums from the Society of Arts. He died in 1782.—*Gent. Mag.*

## L.

**LEGAT**(F.). If this artist were not a native of England, he resided in London about the year 1780. He engraved several plates in a very finished style, in which he appears to have imitated the fine

manner adopted by Sir Robert Strange, though his prints cannot boast of that power and brilliancy of effect which distinguish the works of that eminent engraver.—*Strutt.*



**LLOYD (Mary, R. A.).** She was the daughter of Mr. George Michael Moser, and distinguished herself so much as an admirable artist in flower painting, that she was elected a member of the Royal Academy. After her marriage she practised her art solely for amusement. She died in 1819.—*Biog. Dict.*

**LOWRY (Wilson)** was born at Whitehaven, on the 24th of Jan. 1762. His father, a native of that town, was a portrait painter, and has left some specimens of the art which evince considerable talent. During the youth of Wilson Lowry, he resided with his father, chiefly in Worcestershire and Staffordshire. At the age of fifteen, he saw for the first time, a collection of good prints, which made so strong an impression on his mind, that he determined from that time, to become an engraver. He had however, no immediate opportunity of obtaining instruction in this art; and being induced to leave his home in company with a youth of his own age, they supported themselves for some time by house-painting. While thus employed, they visited London; and on Mr. Lowry's return to Worcester, he became acquainted with Mr. Ross, an engraver of that city, who instructed him in the first rudiments of an art in which he afterwards so greatly excelled.

At eighteen years of age, Mr. Lowry again visited London, having an introduction to Alderman Boydell, who received him kindly and gave him employment. He recommended him to the notice of Sir William Blizard, (then Mr. Blizard) as a draughtsman, who, finding that he had a wish to study anatomy, presented him with a perpetual ticket to the anatomical lectures. Mr. Lowry now felt a wish to become a professional surgeon, and attended

constantly at the lectures and hospitals for four years; but becoming disgusted by the sight of some surgical operations, he relinquished his intention, and returned to the art of engraving, which he had never entirely laid aside. Determined to distinguish himself by the nearest possible approximation to perfection in his works, he became a student at the Royal Academy, improved himself in mathematics, and acquired so great a knowledge of perspective, as to excite the surprise of the elder Malton, author of an elaborate treatise of that subject. Besides working for other engravers, Mr. Lowry executed at this time three large plates for Mr. Boydell; namely, a landscape after Gaspar Poussin—a rocky sea-port after Salvator Rosa—and a view of the interior of Coalbrook-dale smelting house. He was engaged for several months on the celebrated portrait of John Hunter, after Sir Joshua Reynolds; and some of the finest etchings in the topographical publication of Hearne and Byrne, were executed by him. Desirous of improving the style in which architectural and mechanical subjects were executed, Mr. Lowry invented the ruling machine; and in 1790 or 91, he completed, chiefly with his own hands, and of wood, the first which was ever made; and which, like the more complex ones now in use, possessed the power of ruling successive lines, either equidistant or in gradation, so as to represent curved surfaces. In 1798, he invented diamond points to use in the ruling machine; by means of which, he insured a perfectly even tint wherever it was required: they have since been universally adopted. In 1799, he constructed a ruling-machine of brass, capable of drawing lines to a point, and of describing concentric circles. In 1800, he in-

vented a very simple machine for drawing parts of circles, of which the radius was too large to admit the use of even beam compasses; and in 1801, a machine for making perspective drawings with the greatest accuracy. He also constructed an instrument for drawing ellipses; a variety of compasses with micrometer screws, moveable points, &c. A few years before his death, he discovered a method of biting in etchings on steel; he was the first person who did it with certainty.

Some of the first plates which Mr. Lowry executed, after the completion of his ruling machine, were engraved for Murphy's description of the Cathedral of Batalha, in Portugal, and for Murphy's travels in Portugal. But it was in executing the plates to Nicholson's work on Grecian and Roman architecture, that he carried this branch of the art to its highest perfection; the remains of ancient architecture had never before been portrayed in a manner which did justice to their grace and beauty. In the year 1800, he was engaged by Messrs. Longman and Co. to execute the plates of machinery for Dr. Rees's Cyclopædia. On this he was employed for nearly twenty years; but during that time he engraved also several plates in Wilkins's *Magna Græcia*, and nearly all those in his *Vitruvius*. He subsequently exe-

cuted the plates to Crabbe's *Technological Dictionary*, and entered upon those of the *Encyclopædia Metropolitana*, on which he was engaged until his last illness.

But it was not only as an engraver that Mr. Lowry was eminent. His extensive knowledge of anatomy, natural philosophy, mathematics, engineering, mineralogy, and geology, added to his extraordinary talent for metaphysical discussion, placed him on a footing of intimacy with the first philosophers, and most scientific men of his day; and in the year 1812, unsolicited by himself, he was elected a fellow of the Royal Society; an honour never before conferred on an artist, except in the case of Sir Joshua Reynolds; and was also a member of the Geological Society, and the Royal Institution. He attained considerable excellence in landscape painting in water colours, and by his liberality to the then rising artists in this branch, formed an excellent collection of the works of Edward Blore, Calcott, Havell, Mulready, Varley, &c. &c. He died on the 24th of June, 1824, after an illness of twenty months, much regretted by a large circle of friends, to whom he was endeared by his amiable disposition, and the liberality with which he always appreciated the talents of others.

## M.

**MACHIETTI** (Girolamo). He was a native of Florence, and born in 1535. He pursued his studies under Michele Ridolpodel Ghirlandajo, and was subsequently the scholar of Giorgio Vasari, whom he assisted when painting the palace of the grand duke at Florence. Ma-

chietti repaired to Rome, where he continued for two years, and on his return gained great renown by producing the pictures of the Adoration of the Magi, and the Martyrdom of St. Lawrence. Naples, Pisa, and Benevento contain the principal productions of this artist.—*Pilk.*

**MARTIN** (David). He was born in Scotland, and studied under Allan Ramsay, with whom he went to Italy. On his return he attended the drawing-academy in St. Martin's-lane, and obtained some premiums. He afterwards practised both as a painter and an engraver in mezzotinto. In the latter department were a portrait of Roubilliac, the sculptor; a whole length of Lord Bath; and another of Lord Mansfield. His best picture was a half length of Dr. Franklin, from which there was a mezzotinto print published in 1775. He died at Edinburgh in 1797.—*Biog. Dict.*

**MILLS** (Alfred). This ingenious artist was chiefly employed in illustrating works of juvenile instruction, to which the vigour and elegance of his genius gave an increased interest. For upwards of forty years he distinguished himself in this line for Messrs. Darton and Harvey, of Gracechurch-street; Mr. Harria, St. Paul's Church-yard, &c. &c. He was likewise extensively employed by engravers on wood, to make designs for them on the blocks. He was a temperate, industrious, and honest man, and of high intellectual powers.—*Gent. Mag.*

**MORLAND** (Henry Robert). He was the son of a painter in St. James's Square, by whom he was instructed. He painted portraits both in oil and crayons; besides which he scraped in mezzotinto, and was much employed as a picture-cleaner. In 1760 he exhibited a boy's head in crayons, which was one of his best performances. By embarking in picture-dealing he ruined his affairs, and became a bankrupt. The common subjects of his pencil were conversations, and servants employed in domestic purposes. He was the father of that extraordinary artist, *George Morland*, who was born in 1764, and

died in 1804.—The subject of this sketch died in 1797.—*Biog. Dict.*

**MOSER** (George Michael), a Swiss designer and painter in enamel, who was born at Zurich in 1735, and died in 1788, aged 53. He came to England when very young, to follow the profession of a chaser in gold, in which art he arrived at great eminence. But his talents were not confined to that branch; he likewise painted in enamel with considerable success. He was well skilled in the construction of the human figure, which perfectly qualified him for the office he held of keeper of the Royal Academy, to which he was appointed at its foundation in 1768, the business of which situation principally consisted in superintending and instructing the students, who draw and model from the antique figures. Mr. Moser continued to fill that place with the greatest respectability till his death.—*Fuseli.*

**MUSS** (Charles), a celebrated enamel painter, born in 1781, and died in 1824, aged 43. This highly gifted artist and amiable man showed an early genius for enamel painting, which engaged the attention of Mr. Collins, near Temple Bar, to whom he was engaged for several years as principal artist, where many of his beautiful paintings, both upon enamel plate and upon glass, have been produced. His private worth in every relation of life, and his high merit in the art which he practised, have been universally acknowledged, and are very generally regretted.

Few men have better deserved this reputation and this sorrow than the late Mr. C. Muss; he had struggled with difficulties and surmounted them, and when his fame as an enamel painter stood highest, and patronage and fortune made the world's prospects brighten before him, he died.

The various splendid works which he was commissioned to execute in painted glass, will be completed under the direction of Mr. Martin \*, who was his pupil, and who, in his attention to the interests of the widow, acknowledges his regard for Mr. Muss's memory: his superintendence of these works will be a pledge to the persons for whom they are executed, of their being finished in a way worthy of his friend's re-

putation. The beautiful enamels which Mr. Muss has left unfinished, we fear must remain so. Those who are fortunate to possess some of his works in this rare and beautiful art, will find their value greatly increased. It is probable that his splendid "Holy Family," after Parmegiano (the largest enamel ever painted), and others of his celebrated works, will shortly be brought to the hammer for the benefit of his family, when it is hoped that the prices they will obtain will be commensurate with their worth and his reputation.—*Literary Gazette*.

\* The celebrated painter of Belshazzar's Feast.

## N.

**N**EWTON (Francis Milner), an English portrait painter, born in London in 1720, and died in 1794, aged 74. He confined himself to portrait-painting, in which he was considerably employed. At the foun-

dation of the Royal Academy, Mr. Newton was chosen a member, and was appointed the first secretary to that institution, which situation he filled until 1788, when he resigned.—*Edwards*.

## O.

**O**TTINI (Pasquale), an Italian historical painter, born at Verona in 1570, and died in 1630. He received his first instructions in art from Domenico Riccio. He afterwards studied at Rome, and on his return to his native city, distinguished himself as a painter of history, by

the beauty of his forms and the exquisite airs of his heads. His picture of the Murder of the Innocents, in the church of St. Stefano at Verona, is an object of general admiration, though opposed to one of the finest works of Turchi.—*Vasari*.

## P.

**P**ARS (William), a distinguished designer and landscape painter, born in London in 1742, and died in 1782, aged 40. He received his instructions and rudiments in the art in Shipley's drawing-school. He afterwards frequented the academy in St. Martin's-lane; and in 1764 obtained the third premium of twenty guineas for historic painting. The Dilletanti

Society having at this time determined to employ a portion of their accumulated funds in the cultivation of elegant literature, they resolved to send some persons into Greece, to make further researches among the remains of antiquity, which are still to be found in Ionia, for which purpose the following gentlemen were selected: the Rev. Dr.

Chandler, of Oxford, was appointed to the literary department; to Mr. Rivet, was assigned the architectural inquiries; and Mr. Pars was chosen the draughtsman. On this expedition he was absent about three years, and some time after his return he was engaged by the late Lord Palmerston to accompany him in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. In 1770 he was elected an Associate of the Royal Academy; and in 1774, the Dilettanti Society having determined to send an artist to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, Mr. Pars was made choice of on the occasion, and arrived at Rome in 1775. He continued his studies in Italy until the autumn of the year 1782, when he died of a fever.—*Edwards*.

PARSONS (William). He was born in Bow-lane, Cheapside, in 1736, and was educated at St. Paul's school. At the age of fourteen he was apprenticed to an architect, and while in that employ distinguished himself by his drawings, for which he obtained several premiums from the Society of Arts. When out of his time he took to the stage, and became one of the most popular comedians of his time. Mr. Parsons never relinquished the pencil, and many of his pictures are still in the possession of his friends. They consist of architectural subjects, landscapes, and fruit pieces. These last are truly excellent. He died in 1795.—*Gent. Mag.*

PARSONS (Francis). This artist lived in London, where he practised as a portrait-painter, and in 1763 exhibited at the Spring Garden rooms two pictures, one of the Indian Cherokee, who was then in England, and the other of Miss Davis, a cele-

brated singer, in the character of Madge, in *Love in a village*. They were afterwards engraved by M<sup>r</sup> Ardelell.—*Pilk.*

PEARSON (Margaret). This ingenious lady was the daughter of Samuel Paterson, an eminent book-auctioneer. She discovered early a fine taste for the arts, and on marrying Mr. Pearson, a painter on glass, she devoted herself to that branch of the art, in which she attained peculiar excellence. Among other fine specimens of her skill in this line, were two sets of the Cartoons of Raffaele, one of which was purchased by the Marquis of Landsdowne, and the other by Sir Gregory Page Turner. She died in 1823.—*Gen. Biog.*

PRATT (Matthew). This painter was a native of Philadelphia, and came to London in 1764. He resided during his stay in England with his countryman, Mr. West, and in 1766 exhibited a picture called the American School, consisting of portraits of himself, Mr. West, and others. He returned soon after to Philadelphia.—*Pilk.*

PENNY (Edward). This artist was born at Knutsford, in Cheshire, in 1714, and died in 1791, aged 77. At an early age he was placed under Thomas Hudson, in London; on leaving whom he went to Italy, and at Rome became the pupil of Marco Benefal. When he returned to England, he joined the Society of Artists, and was chosen vice-president of that institution. On the foundation of the Royal Academy he was one of the original members, and the first professor of painting, in which situation he continued till 1783, when the declining state of his health obliged him to resign the chair. His principal employment was painting small portraits in oil; but he also occasionally exhibited

some moral and historical pictures. One of the latter was the death of General Wolfe, of which there is an engraving, as there is also of his portrait of the Marquis of Granby :

two other pictures by him, entitled *Virtue rewarded*, and *Profligacy punished*, have likewise been published by the same means.—*Pilk.*

## R.

**RACHETTE** (Jean François), an eminent French sculptor, born at Paris about the year 1738. He received instructions in the art from Edme Bouchardon, an eminent French sculptor. At an early age he visited Italy, and after studying the antique statues, and residing at Rome for several years, he returned to France. Rachette was much employed by the princes of Condé and Conti, to embellish their palaces and gardens with statues, &c. In 1792 he executed a fine bust, in marble, of the late Marie Antoinette, queen of Louis XVI. (now in the possession of Mr. E. Wilson, son of the publisher of this work).

**RATHBONE** (John), an English landscape painter, who flourished about the year 1770. This artist, without the help of an instructor, acquired a respectable talent as a landscape painter, and his pictures were frequently embellished with figures, by Ibbertson, Anderson, and other contemporary artists.—*Edwards.*

**REDMAN** (Thomas).—This artist was the son of a clergyman of Brecknock, in Wales, and served his apprenticeship to a house painter at Bristol, from whence he moved to London, and became a student in the academy in St Martin's Lane. His residence after this was at Bath, where he practised as a portrait painter in miniature, with considerable success. He died in 1785.

**ROBSON** (George), a distinguished English painter in water colours,

whose premature death (in 1833), was much regretted by the admirers of that department of the art. George Fennel Robson was a native of the city of Durham ; his father, who was a respectable wine merchant, married twice, and had a family of twenty children. The subject of this memoir was the eldest by the second marriage. He may be said to have been a painter from his cradle. Soon as his infant hand could grasp a pencil, it became his favourite—his only toy. Between three and four years old he attempted the imitation of natural objects. At seven years old, he was sent to school at Scorton, in Yorkshire ; but nothing could wean him from his pencil : instead of mingling with the sports of other boys, he was sure to be, when out of school, in some quiet, sequestered spot, endeavouring to imitate the objects around him. Returned to Durham, he was found to have made little progress in his school studies, but much in his favourite art. The passion now became so decided as to occasion much uneasiness to his father, who had no other hope for his boy than to fit him for a counting-house or public office. The picturesque scenery of Durham and its neighbourhood, attracted artists of eminence to the city, and so surely as one began his sketching excursions, he found himself attended by a ruddy, rosy-faced boy, who hung upon his path and watched his footsteps. He had not made much progress in his work, before the same

boy was creeping up to his side, and, with an expression of intense interest in his countenance, endeavouring to obtain a sight of the pencil's magical creation. There was a simplicity and ingenuousness in all this, that never failed of attracting attention. By degrees the boy was encouraged to show his own attempts to these mighty magicians, and their decision was listened to with fear and trembling—to him it was the voice of fate. The judgment formed on his boyish efforts was not discouraging; and it was accompanied by instructions which stimulated him to fresh exertions, and gave him confidence above his years. The effect of these instructions was soon visible. The parents, finding it useless any longer to oppose his inclinations, applied to Mr. Harle, the drawing-master, of Durham, who frankly declared he could not attempt to give him lessons, as the boy knew already more of the art than he did himself.

At the age of sixteen an offer was made by a relation in London, to provide a situation for George in a public office. This was the moment of decision for our young adventurer, and that decision was for the art he loved. He had drunk too deeply the intoxicating cup to dash it from his lips; remonstrance was tried in vain. With five pounds in his pocket, he left his father's house, never more to return. He made drawings; his first publication was a view of his native city, the profits of which enabled him to visit the highlands of Scotland—a visit which he had long ardently desired. In the habit of a shepherd, with a wallet at his back, and Scott's Poem, "The Lay of the Last Minstrel," in his pocket, he wandered over the mountains, winter and summer, till he became familiar with the various aspects they presented under the different changes of

season, and laid up a stock of materials which lasted him for life.—On his return, he published outlines of the Grampian mountains.

In 1813, he first appeared as an exhibitor in the ninth annual exhibition of the Society of Painters in Water Colours, and was elected a member the following year. But it was not till the exhibition of 1815, that his works commanded that public attention which gained for him extensive and abundant patronage. From that time, his interests became identified with the interests of the society; all his private cares, all his public exertions, were directed into this one channel. He laboured hard and effectively.

As an artist, Mr. Robson was remarkable for vigour of execution. His conception of form might be sometimes wanting in grandeur, but his effect and colour were always powerful. The Scottish hills had strongly impressed their awful character on his imagination. The calm of his own mind associated itself with these scenes of peace and loneliness, even when settled altogether in the south, and drawing his materials from things around him. One of his last and best pictures was, a view of London from the bridge, before sunrise, "when all that mighty heart is lying still."

As a man, Robson was distinguished by straight-forward integrity, modesty, and ingenuousness, and unbounded benevolence. He was inventive in doing good; he had no selfish views: to advance the arts of his country, and to benefit his brother artists, were the great objects of his life. All must lament that such a man should have been cut off in the vigour of his age, and in the full tide of his usefulness.—*Bioq. Diet.*

ROGERS (George).—This gentleman, who painted for his amuse-

ment, resided in the Isle of Wight, and married a daughter of Mr. Jonathan Tyers, the proprietor of Vauxhall Gardens. He painted landscapes,

some of which were exhibited in the Spring Garden rooms. He died about 1786.

## S.

**S**HARP (William), an eminent English engraver, born in 1749, and died in 1824, aged 74. His father was a reputable gun-maker, of Haydon-yard, in the Minorities, who, observing early manifestations of a talent for drawing, in his son William, and not being able to estimate the full extent of those talents, thought only of qualifying him for the performance of that species of engraving which is bestowed on fire-arms, and is technically termed *bright* engraving, because it solicits attention to itself, and not to the impressions that may be taken from it by filling its incisions with ink. Young William was accordingly apprenticed to Mr. Longmate, who practised this species of engraving near the Royal Exchange; and, soon after the expiration of his engagement, our artist commenced business for himself in Bartholomew Lane, which, being not far from the scene of his apprenticeship, marks integrity of conduct, by showing that he was at least irreproachable, and probably respected where the deeds of youth were known.

His first essay in engraving was made on a pewter-pot. His friends would have qualified the assertion by substituting a silver tankard; but our artist loved truth, and insisted on the veracity of this humble commencement. About this time he became acquainted with John Kaye Sherwin, from whom he no doubt derived much information. After a few years of experience, as his powers developed, Sharp began to feel him-

self capable of higher works than dogs' collars and door and card-plates, and one of his first essays in the superior branch of his art was, to travel all the way from Bartholomew Lane to the Tower of London, to make a drawing of the old lion Hector, who had been an inmate of that fortress for about thirty years, engrave from it a small quarto plate, and expose the prints for sale in his window.

This was a firm, and successful, and satisfactory step, made on sure ground; for the prints of the lion sold moderately well (the plate has lately been found among Mr. Sharp's effects at Chiswick); and hence he was probably induced to speculate on more important graphic concerns. Perhaps, too, the delicate health of his wife, who had been too long "in populous city pent," might form part of his inducement, when he made up his mind to remove. However these things may have been, he left the busy civic haunts and the hum of Bartholomew Lane, somewhere about the year 1782, for the more salubrious neighbourhood of Vauxhall, where he began to engrave for the Novelists' Magazine, after the designs of Stothard; contributed a single plate to Southwell's Bible, and soon after felt firmly seated enough on this superior branch to which he had climbed, to undertake more important works. In fact, his mind had, by this time, been expanded by the contemplation of good pictures and prints, and he began to look with due veneration at the



great works of the old masters, and finally, to emulate and imitate them.

At this period of his life, Mr. Sharp was a well-formed well-looking man, inclined to corpulence, labouring zealously in his vocation, exercising and refreshing himself with daily ablutions in the Thames during the cool of the morning, and, being strong and an expert swimmer, he swam with ease over that river and back. Here, at Lambeth, he was the neighbour and occasional associate of John Browne, the distinguished etcher of landscapes, and of the ingenious and philosophical Wilson Lowry; and here, at his mature age, he performed some of those grand and laborious works which will long remain an honour to himself, his art, and his country. His admirable portrait of John Hunter, after Reynolds; his not less admirable Doctors, or Fathers (as it is sometimes termed), of the primitive church discussing the doctrine of the immaculate conception, after Guido; the former one of the finest portraits, the latter one of the finest historical engravings in the world, were both executed in the small house which he occupied near Vauxhall. Here was completed West's Landing of King Charles the Second; which Woollett, at his demise, had left unfinished; and here was performed several other works not mentioned by those who have hitherto treated of his biography; among them two solemn dances by torch light, in the Friendly Islands, and some portraits of islanders of the Pacific Ocean, engraved for Captain Cook's last voyage; and a most exquisite work of the oval form, after Benwell, an artist who died young, and of which the subject is the Children in the Wood. The public have not yet done justice either to the design or to the execution of this plate.

Whilst thus living and engraving at Lambeth, our artist became gradually and justly dissatisfied with the scanty remuneration which he received for his plates from the print-dealers, which kept him always poor, although his expenses were moderate; and his brother dying somewhat unexpectedly at Gibraltar, he became possessed of some property, and was enabled to set about, execute, and publish for himself, some of these works from Salvator Rosa, Domenichino, and others of the old masters of high character, from the celebrated collection of the late Mr. Udney, which, in contributing to the extension of their fame, has established his own. He now effected his removal from Lambeth, to a much larger house in Charles-street, near the Middlesex Hospital, and indulged himself in new and social connexions, and a somewhat more expensive mode of life.

The exact time when the serenity of his mind and the tenor of his studies began to be invaded by credulous notions concerning the animal magnetism of Mesmer and the mysteries of Emanuel Swedenborg, has not been ascertained. The mental delusion under which he laboured was, probably, not the result of a moment: nor is it the dates of events of this kind, but the facts themselves, that are interesting. Suffice it then to say, that these things happened nearly about the era of his removal to Charles-street; and the same accession of fortune which enabled him to undertake the publishing of his own engravings, enabled him, also, to indulge in these aberrations, for so we must esteem them at the best; to patronise Bryan the enthusiast, and the prophet Brothers; to dabble, for he did no more, in the politics of Thomas Paine and Horne Tooke, by becom-

ing a member of the "Society for Constitutional Information;" and to cultivate various friendships, which had no inconsiderable influence on the future events of his life.

The mysteries of Mesmer, and those of Emanuel Swedenborg, by some means or other, about this period became mingled in the imaginations of their respective or their mutual followers; and De Louthembourg, Cosway, Miss Prescott, and Bryan, were supposed to be endued, though not in the same degree, with a sort of half-physical and half-miraculous power, which could not be accurately defined, of curing diseases and imparting the thoughts or sympathies of distant friends. De Louthembourg was believed by the rest to be a very Esculapius in this divine art; but Bryan was held yet more powerful; and was so by his own confession. — Sharp, also, had some inferior pretensions of the same kind, which gradually died away.

But, behold! Richard Brothers arose, a prophet in Israel! The Millennium was at hand! The Jews were to be gathered together, and were to re-occupy Jerusalem; and Sharp and Brothers were to march thither with their squadrons! Due preparations were accordingly made, and boundless expectations were entertained by our enthusiastic artist. Upon a friend remonstrating that none of these preparations appeared to be of a marine nature, and inquiring how the chosen colony were to cross the seas, our hero answered, "Oh, you'll see; there'll be an earthquake, and a miraculous transportation will take place." Nor can Sharp's faith or sincerity on this point be in the least distrusted; for he actually sat down and engraved *two* plates of the portrait of the *prophet*, having calculated that *one* would not print the great number of impressions that

would be wanted when the important event should arrive; and he added to them an extraordinary and confirming inscription.

If faith be made the measure of piety, the pretensions of no man, not even those of "his most faithful Majesty," nor of the Pope himself, could exceed those of William Sharp. The friends of the monarch, or of the pope, might contend, and could only contend, that it was with more reason he listened to Moses and the prophets of old, than our artist to the modern prophets, Swedenborg and Brothers; but since faith is greater where reason is less, the greater faith of Sharp is clearly manifested.

Brothers, however, had mentioned dates, and dates, although proofs of the prophet's sincerity and insanity, are, in other respects, very stubborn things. Yet, the failure of the accomplishment of this prophecy may have helped to recommend the pretensions of "The woman clothed with the sun!" who now arose, as might be thought *mal-apropos*, in the west. But miracles are superior to the laws of nature; the apostles were fishermen; and Jesus Christ himself honoured by his birth the house of a poor carpenter, in an obscure village. The low origin of Joanna Southcott, could, therefore, form no objection to her divine credentials. The dawning hopes of the confused and favourite faith of a fanatic, will catch at straws; the holy scriptures had said, "the sceptre shall not depart from Israel, nor a lawgiver from between his feet, until Shiloh come, and to him *shall the gathering of my people be.*" When Brothers was incarcerated in a mad-house at Islington, Joanna shone forth at Exeter; and when the day of dread, that was to leave this fair metropolis in ruins, while it ushered

forth Brothers and Sharp on their holy errand, passed calmly over, the explicators of divine truth, and seers of coming events, being driven to their shifts, began to look out for a new ground, and, in short, to prevaricate most wofully. The days of prophecy, Sharp said, were sometimes weeks, or months; nay, according to one text, a thousand years were but as a single day, and one day as a thousand years. But he finally clung to the death-bed prediction of Jacob, *roundly* supported as it was by ocular demonstration of the swelling Shiloh; and it was altogether in vain that Sir Wm. Drummond, or any other learned and rational man, explained that Shiloh was, in reality, the ancient Asiatic name of a star in Scorpio; or that Joanna herself sold for a trifle, or gave away in her loving kindness, the impressions of a trumpety seal, which at the great day were to constitute the discriminating mark between the righteous and the ungodly.

Battered and bewrayed as our artist's faith in modern revelation might well be supposed to have become, no new light streamed in at the chinks. It was still the soul's dark cottage, when the corpse of the prophetess lay in the neighbourhood of Manchester square. When the surgeons were proceeding to an anatomical investigation of the physical and proximate causes of her death, and the mob were gathering without doors in anticipation of a riot or a miracle, Sharp continued to maintain, less in spite of the surgeons' teeth than of his own nose, that she was not dead, but entranced. And also, at a subsequent period, when he was sitting to Mr. Haydon for his portrait, he predicted to that gentleman, that Joanna would re-appear in the month of July, 1822. "But suppose she should not?" said Mr. Haydon. "I tell you she will," retorted Sharp;

"but if she should not, nothing will shake my faith in her divine mission." And those who were near his person during his last illness, state that in this belief he died.

Of his politics not much need be said; he was not a man of any reading, or depth of philosophical inquiry; nor is the origin of his intimacy with some of the leading characters of the day, on the popular side of the great question of reform, correctly known. It probably was accidental, and arising out of his professional pursuits. Certain it is, that Sharp was, at this moment, the ostensible and professed friend of representative government; and certain it is, that he allowed his name to be entered as a member of "The Society for Constitutional Information." But the secession of Mr. Pitt from that society (and from the cause of parliamentary reform) seems to have rendered Sharp suspicious of those who remained on the list. Undoubtedly he was too much of a Marc Antony, in the frankness and hilarity of his manners and appearance, and (as might soon be discovered) too shallow, vague, and unsettled in his political principles, even to have justly incurred, as, however, he did certainly incur, the suspicions of a privy council. The idea of our engraver's being apprehended "for the purpose of ascertaining whether or not in his speeches or writings, he had committed himself so far as that he might in common with Horne Tooke, Holcroft, Thelwall, and others, take his trial for high treason," was quite farcical. Sharp's political writings!—who that knew him could have entertained the least suspicion, that house-keeper's tureens, where well-seasoned soup was much more likely to be detected, would ever have been looked into by the King's officers for political writings? Yet such was the fact.—Political

writings! No; he might read occasionally in Godwin's "Political Justice," Paine's "Rights of Man," and Cobbett's "Political Register;" but his literary notices, if such they might be termed, were almost ridiculously vague and uncritical. Indeed the short sentence which he inscribed under the portrait of Brothers, may serve to show how very unqualified was William Sharp to work on metaphysics, or the arts of government, or to perturb states or empires by his political philosophy. That inscription runs as follows:—"Fully believing this to be the man appointed by God, I engrave his likeness: W. Sharp." The wags, in reading it, generally chose to put the comma-pause in the wrong place, (after appointed,) and to understand and interpret, that W. Sharp, hereby *made oath*, that he engraved the portrait of the man appointed, namely—*Richard Brothers*. But if the reader paused in the right place, that is to say, in the place where Sharp intended, what did the sentence express that was fit for a public inscription? "Fully believing this to be the man appointed by God"—for what? appointed to do what? to head the Jews in their predestined march to recover Jerusalem? or to die in a madhouse? One is expressed as much as the other; and appointed to delude W. Sharp, as much as either. In fine, the whole is but a monument of folly. It is certain, however, that Sharp was placed under arrest by order of government, and was examined several times before the privy council. But, being a bold, jocular, good-looking man, and one who seemed to like the good things of this world too well to become a conspirator, the privy council became of opinion, that the altar and the throne had not much to dread from him. To this conclusion they were more easily brought by an

occurrence, at one of the examinations, which clearly manifested the character of the man. After having been a good deal badgered with questions, Sharp at length deliberately drew from his pocket the prospectus of a work which Horne Tooke had then in contemplation, and handing it to Mr. Pitt and Mr. Dundas, requested that they would have the goodness to set down their names as subscribers, and then pass it to the other members of the council for the same purpose.—A hearty laugh ensued; and soon after Sharp was liberated.

Mr. Sharp's professional fame was widely spread on the Continent, and wherever else the rays of taste have extended. Foreign institutions of art so highly respected his merits, that he was elected a member of the Imperial Academy of Vienna, and of the Electoral Academy at Bavaria. Both these diplomas he received in the year 1814. He made two or three removals of his residence before he finally domiciliated at Chiswick; first, from Charles street, Middlesex Hospital, to a smaller house in Titchfield street, where he engraved, or at least completed, his large plate after Copley, of the scene before Gibraltar, on the morning of the 27th of November, 1781, one of the proudest in the annals of war. From Titchfield street, he removed to Acton; and from Acton he removed to Chiswick, where he had not long resided, before he was attacked by a dropy in the chest, which terminated his life at the age of seventy four. He is buried in the church-yard of that hamlet, with Hogarth, who was of similar origin; and with De Louthembourg, for whom, at one period, he entertained much mystic reverence.

We shall now proceed more particularly to the consideration of his professional merits.

The general style of Mr. Sharp's

engravings is not borrowed from any of his predecessors or contemporaries; but is eclectic,—which is to say, that it is fairly felt, and wrought out for himself, after looking at them all, with due respect, but without servility; and after comparing them with their grand archetype—nature. His course of lines are always conducted with ability, and sometimes with that

“Wanton heed and giddy cunning.”

which can result only from genius. His play of lines has, generally speaking, the utmost freedom, combined with a power of regularity and accuracy, which always appears commensurate to the occasion. This implies more of the artist, and less of the mechanic, than we elsewhere find; a solicitude for the end, rather than for the means; and is the result of a grander career of mind, governed by bolder bridling. In his works, every artist who is worthy of that denomination, continues to live long after the close of his mortal career. They are the most just and impartial monuments to his memory. Some of the productions, of which we are about to speak, will be admired for centuries, after the superstitious credulity and political folly of their author will be utterly forgotten.

As even the shop-cards of our engraver are now become objects to collectors, and as they mark the commencement of his practice as an artist, we shall begin with them. They are two in number—the one a vignette of an angel seated among clouds, wearing a wreath of laurel, and holding a circular tablet, on which is inscribed, “Sharp, Engraver, No. 9, Bartholomew lane, Royal Exchange, London.” The other is a small oval, apparently copied from one of Cipriani’s designs, and consists of two figures; one standing erect, the other seated on a cloud. A wreathed circle

is between them, bearing the same inscription as the former, and on a ribbon which they hold, “History, Ornamental Writing, Seals, &c. Under the cloud is “W. Sharp, sculp.” Both these card plates are engraved so ably, as to afford a good earnest of his subsequent productions.

His next work appears to have been *Hector*, the lion, which we have already mentioned. It is not very ably drawn, but it is freely engraven, and on the whole is a clever juvenile performance; perhaps a better print of a lion (with the exception of Stubb’s mezzotintos) than had yet appeared in England since the time of Hollar and Barlow.

Subjoined is a list, and some notices of other works by this masterly engraver.

#### PORTRAITS.

*John Hunter*, the great anatomist, after *Sir Joshua Reynolds*, a transcendent performance, of large folio dimensions. *Mr. Moore*, the original secretary to the Society of Arts, after *West*. A head in *Du Roveray’s* edition of *Paradise Lost*, erroneously called the portrait of Milton. Three views of the head of *King Charles the First*, after *Vandyck*. *Sir Everard Home*, the distinguished comparative anatomist. *Sir Walter Farquhar*, physician. *The Rev. Dr. Valpy*; *Lord Erskine*; *Sir Francis Burdett*; *Horne Tooke*; *John Kemble*; *Sir R. Dundas*; *Charles Long, Esq.*; *F. Walker, Esq.*; *John Bunyan*; *Joanna Southcote*; *William Sharp*, engraver, after *Joseph*; *Rev. Dr. de Salis*; *the Duke of Clarence*; *equestrian figure of H. R. H. the Prince of Wales*; *whole length portrait of Sir William Curtis*.

#### HISTORICAL SUBJECTS.

*The Fathers of the Church*, after

*Guido Reni*, a work of superlative merit. It was engraved from a drawing by Farrington, and was considered by Mr. Sharp as his best work. There is scarcely any etching in the figures; we believe only the outline. "If I once get the outline right," said the artist, "and the parts in their proper places, I will cut away as if I were cutting a cheese." *The Witch of Endor*, after *West*; a small copy of this was afterwards engraved for Macklin's bible. The hovel scene in *King Lear*, after *West*, a capital performance; a proof from this plate has long been sold at ten guineas: *The Holy Family*, after *Sir Joshua Reynolds*; a small copy of this also was engraved by Sharp, as a frontispiece to Macklin's New Testament. *The Infant Saviour*, from *Annibal Caracci*. *Christ and St. John the Baptist*. Head of an *Old Woman*, after *Rubens*. The figures to an oval plate, after *Hearne*, of *Mr. Peter Pounce rescuing Fanny*, from the novel of Joseph Andrews. A large plate in a forward though unfinished state, of the *Dead Christ and three Maries*, after the celebrated picture by *Annibal Caracci*, in the collection of the Earl of Carlisle. *Boadicea and her Daughters*, after *Opie*, engraved for Hume's History of England published by Bowyer. *Mary, Queen of Scots, escaping with Bothwell*, after *Smirke*, for ditto. *Judith attiring*, after *Opie*, engraved for Macklin's Bible. *Destruction of the Assyrian Host*, after *De Loutherbourg*, engraved for ditto. *The Three Maries at the Holy Sepulchre*, after *Smirke*, for ditto.

#### SMALL BOOK PLATES.

*The Rosicrucian Cavern*, after *Fuseli*, engraved for an edition of the Spectator. *Theodosius and Constantia*, after *Westall*, for ditto. Scene from the *Provoked Husband*,

after *Smirke*, for Bell's British Theatre. *An elderly Female meditating*, after *William Locke, Esq.*, engraved for Seward's Anecdotes, and inscribed, "*Dies prateritos*."—*Gen. Biog. Dict.*

**SIMMONS (John)**. This artist was born at Nailsea, in Somersetshire, about 1715, and served his apprenticeship to a house and ship painter at Bristol. He carried on the same business in that city, till his death, which was in 1780. Simmons painted many portraits, from some of which portraits were made; but his principal works were the altarpiece in All Saints' church, Bristol, and another in St. John's church, at Devizes. The subject of the first is the Annunciation, and is a very creditable performance; that of the latter is the Resurrection. Hogarth thought very highly of the talents of Simmons, whose portrait of Ferguson, the astronomer, was in one of the early exhibitions of the Royal Academy.—*Gent. Mag.*

**SPENCER (Jarvis)**, an English painter in miniature and in enamel, who flourished about 1750. "He was," says Edwards, "originally a gentleman's servant, but having a natural turn to the pursuits of art, amused himself with drawing. It happened that one of the family with which he lived sat for their portrait to a miniature painter, and when the work was completed it was shown to him, upon which he observed that he thought he could copy it. This hint was received with much surprise, but he was indulged with permission to make the attempt, and his success was such, that he not only gave perfect satisfaction, but afterwards became a fashionable painter of the day."

**SPICER (Henry)**, an English painter in miniature and enamel, who flourished about the year 1775. He was very extensively employed, and

attained a considerable excellence as an enamel painter, though he never arrived at the beauty and delicacy of execution which distinguishes the inimitable productions of Mr. Bone, whose enamel pictures infinitely surpass every thing that has appeared in that branch of art.

STEPHANOFF (Fileter). She was by birth a German, but resided many years in England, and became

distinguished by her skill and taste in painting flowers and still life, in which art she occasionally instructed some young ladies. She had two sons, one of whom, the present *F. P. Stephanoff*, has distinguished himself greatly by his historical compositions, both in oil and in water-colours. She died at Brompton in 1808.—*Biog. Dict.*

## T.

**T**ELFORD (Thomas), Esq. This highly talented man, and late President of the Society of Civil Engineers, was born in the parish of Westerkirk, in the county of Dumfries, in the year 1757. At the age of fourteen he was apprenticed to the trade of a mason, and employed in building a house at Ramerskales, in Annaudale, for Dr. Mountjoy, who had returned from being first physician to the court of Petersburg.

Mr. Telford continued to be employed in house and bridge building in his native district of Eskdale until 1783, when having been taught architectural drawing at Edinburgh, he proceeded to London, and was for some time employed at the great square of public offices at Somerset House. He afterwards superintended public buildings at Portsmouth dockyard, previous to acting generally as an architect and engineer. His gradual rise from the stonemason's and builder's yard to the summit of his profession in his own country, or it may be said in the world, is to be ascribed not more to his genius, his consummate ability and persevering industry, than to his plain honest straightforward dealing, and the integrity and candour which marked his character through life.

His works are so numerous all

over the island, that there is hardly a county in England, Wales, or Scotland, in which they may not be pointed out. The Menai and Conway bridges, the Caledonian canal, the St. Katherine's docks, the Holyhead roads and bridges, the Chirk Pont-y-cistylte aqueducts, the canals in Salop, and great works in that county, of which he was surveyor for more than half a century, are some of the great works which will immortalise the name of Thomas Telford.

He also made several extensive surveys of the mail-coach roads by direction of the post office, and many details of his works are contained in Sir Henry Parnell's Treatise on Roads. The Menai bridge will probably be regarded as the most imperishable monument of Mr. Telford's fame. Only last year he wrote a "Report on the means of supplying the Metropolis with Pure Water," which proves that his research and discrimination were not at all impaired by his great age.

Mr. Telford taught himself Latin, French, Italian, and German; and could read those languages with facility, and converse freely in French. He understood Algebra well, but held mathematical investigation rather cheap, and always resorted to experiment when practicable, to determine

the relative value of any plans on which it was his business to decide. He was not an inventor in the wide sense of the term, but readily well-proved means to his ends. He took one patent in his lifetime, and it gave him so much trouble, that he resolved never to have another, and kept his resolution. He delighted in employing the vast in nature to contribute to the accommodation of man. His eyes once glistened with joy, at a relation of the conception of a statue being cut out of a mountain, holding a city in its hand; he exclaimed, "that the suggestor was a magnificent fellow."

Though ever desirous of bringing the merit of others into notice, his own was so much kept out of view, that the order of knighthood conferred on him, "Gustavus Vasa, and of Merit," his gold boxes, royal medals, and diamond rings from Russia and Sweden, were only known to his private friends.

The immediate cause of his death was the recurrence of a nervous bilious attack, to which he had been subject for some years. At the request of the vice-presidents of the Institution of Civil Engineers, the dean of Westminster at once assented to the interment of his body in the abbey, and the spot chosen is next to the grave of Major Rennell, the celebrated geographer, in the centre of the nave, about midway between the organ and the great western door. His funeral was attended by about sixty of his personal friends, among whom were Sir Henry Parnell, Capt. Beaufort, Mr. Milne, commissioner of Woods and Forests, the vice-presidents and council of the Institution

of Civil Engineers, &c., &c.—*Literary Journal, and Gent. Mag.*

TOMKINS (William), an English landscape painter, born at London in 1730, and died in 1792, aged 62. In 1763, he obtained the second premium of twenty-five guineas for a landscape, which was much admired, and was among those who were first elected Associates of the Royal Academy. He was employed by the Earl of Fife to paint some views of his lordship's seat in Scotland, and continued the exercise of his talents with great respectability until his death.—*Edwards.*

TRESHAM (Henry), an English portrait painter, who flourished about the year 1770. He was a native of Ireland, and received his first instructions in the rudiments of the art in the academy of Mr. West, in Dublin. He afterwards came to England, where he was for some time employed in drawing small portraits, when he was favoured with the patronage of Lord Cawdor, and was invited to accompany that nobleman in his travels to Italy. He had distinguished himself by several designs for the publications of the day, when Mr. Boydell formed his project of illustrating the works of Shakspeare with prints engraved from pictures painted by the most eminent artists of the British school. Mr. Tresham, was engaged to contribute the exertion of his talents to that great undertaking. The subjects allotted to him were the scenes from the play of Antony and Cleopatra; and it is only a just tribute to his abilities to allow that he acquitted himself in a manner which merited and received the public approbation.—*Bryan.*



U.

**UYTENBROECK** (Moses). This artist was a native of the Low Countries, and flourished about 1640. He is supposed to have been a scholar

of Cornelius Poolemborg, whose style he imitated. He painted landscapes which he embellished with subjects taken from history or fable.—*Strutt*.

V.

**VALLORY** (Chevalier de), a French amateur engraver, who flourished about the year 1760. He etched for his amusement several small landscapes, and other subjects, after Boucher.—*Strutt*.

**VIVARES** (Francis). This esteemed artist was a native of France, but he passed the greater part of his life in England. He was born at Montpellier about the year 1712, and was indebted for his principal instruction in design and engraving to J. B. Chatelain, after his arrival in London. Being a man of considerable genius, he improved upon

the style of his instructor, and became one of the most eminent engravers of landscape of his time. He was particularly successful in his plates after the works of Claude Lorraine; and his prints preserve much of the air and picturesque beauty, which distinguish the productions of that admirable painter.—*Strutt*.

**VYL** (J. D.) The name of this artist is affixed to a few etchings of cows and sheep, which appear to have been executed about the end of the sixteenth century.—*Strutt*.

W.

**WALMSLEY** (John), an English landscape painter, born in Lancashire in 1763, and died in 1805, aged 42. After making some progress in the art, as a landscape painter, he was engaged as a scene painter at the King's Theatre, after which he was employed in the same capacity in that of Covent Garden. This branch of the art not agreeing with his health, he left the metropolis, and went to Bath, where he practised landscape painting with considerable reputation for the last ten years of his life.

**WATSON** (Caroline). This ingenious female artist was born in London about the year 1760. She was instructed in the art by her

father, and has engraved several subjects and portraits, both in mezzo-tinto and in the dotted manner, which possess great merit.—*Strutt*.

**WEST** (Benjamin, Esq.), late President of the Royal Academy, F.R.S., &c. &c.

Benjamin West, the youngest son of John West and Sarah Pearson, was born near Springfield, in Chester county, in the state of Pennsylvania, in the year 1738. His family, on both sides, sprung from England. His paternal ancestors had settled at Long Crandon, in the county of Bucks, on an estate now appertaining to the head of the Grenville family.

In the month of June, 1745, when young Benjamin West had not

yet attained his seventh year, he was intrusted with the care of his niece, then a child in the cradle. The baby happened to smile in its sleep, and its beauty and innocence attracted his attention. This little incident, however, trivial and unimportant as it may appear, developed the precious talents of our infant artist, and gave a decided turn to his future destiny. Observing some paper on an adjoining table, together with pens, and red and black ink, he seized on them with an instinctive genius, and, wonderful to relate, attempted to delineate a portrait. In some ages this would have been deemed inspiration, for he had never seen a picture or an engraving; far less had he beheld any one attempting to copy the lineaments of nature. The enraptured mother, on her return from a walk in the garden, instantly discovered the likeness of little Sally, and kissed her beloved son with much fondness and satisfaction. Soon after this occurrence, Benjamin was sent to school. Pen and ink still constituted the objects of his amusement, until better materials were obtained from a party of Indians, who taught him to prepare the red and yellow colours with which they painted their ornaments and war-belts. A piece of indigo, from his affectionate parent, at length put him in possession of the three primary colours. Still, however, he was destitute of brushes to lay on his paint; and, as camel's hair pencils were not to be obtained in that remote part of the world, he supplied their loss by means of the fur on the tail of a favourite black cat.

The joy and surprise of Mr. Pennington, a merchant of Philadelphia, who was related to the West family, on beholding the apartment of a quaker hung with the drawings of birds and flowers, induced him to present the young artist with a box

of paints and pencils. To these were added several pieces of canvas prepared for the easel, and six engravings by Greveling. Such a rich treasure as this, while it prevented sleep for some nights, formed the means of attaining future excellence. At Philadelphia, whither young Benjamin West had repaired on a visit to a relative, the sight of the shipping, an object entirely novel to him, attracted his admiration, and he composed a landscape which exhibited a picturesque view of a river, with vessels floating on the surface, and cattle pasturing on its banks. A picture, by one Williams, of Philadelphia, was beheld by him with great wonder; and the perusal of the works of Fresco and Richardson, decided his future destiny. He tried a new style of painting, by means of drawings, with ink, chalk, and charcoal, on some poplar boards. He afterwards attempted the portraits of a lady and her children, and that, too, with such effect, as to obtain much employment for him in this line. The "Death of Socrates," was his first historical painting; and the fame arising from the execution of this work, procured him the patronage and instructions of Dr. Smith, then provost of the college of Philadelphia.

At the age of sixteen, it was determined among the Friends, after long deliberations, that Benjamin should be allowed to cultivate the art of painting. At Philadelphia, where he now settled, the future president acquired new facilities in the progress of his favourite art; and here, too, he met with full employment as a portrait painter. His prices were two guineas and a half per head, and five guineas for half lengths. But he did not confine himself entirely to these, for he copied a St. Ignatius. "The Trial of Susannah," an original work, was also undertaken by him;

and in this, as in "The Death of Socrates," the principal figures were carefully copied from living models. After passing eleven months at New York, during which he painted the picture of "A Student reading by Candle-light," young West determined to visit the classical shores of Italy, in order to extend his views, promote his taste, and obtain a knowledge of all that had been effected by the great masters. He accordingly embarked, in 1760, on board a vessel destined for Leghorn; after which he immediately proceeded to Rome, which he entered on the 10th of July, 1760. He was immediately introduced to Cardinal Albani, who, although blind, was still a great connoisseur; and also to Mengs, a celebrated painter of that day. To please this artist, our young American gave him a specimen of his proficiency in a portrait of Mr. Robinson, afterwards Lord Grantham. At his recommendation, also, he visited Florence, Bologna, and Venice. On his return to the Roman capital, he who had formerly exclaimed, on beholding the Apollo of Belvidere, "that it was the exact resemblance of a young Mohawk warrior," now discovered on the Egyptian obelisk, exactly the same hieroglyphics which appear on the wampum belts of the Indians.

Animated with a noble spirit of emulation, he determined to rival his fellow-students, by painting two pictures, one of "Cymon and Iphigenia," and another of "Angelica and Medora." After this, he resolved to return to America. At Parma he completed a copy of the "St. Jerome" of Correggio: and on being presented at court, at the express invitation of the prince, to the astonishment of all, he kept his hat on during the whole of the audience.

Having passed through Savoy into

France, he resided some time in Paris. Mr. West at length arrived in England, on the 20th of August, 1763; and here, after due consideration, he determined to settle. His first excursion was to Hampton-court; and he afterwards inspected the collections of art at Stour-Head, Font Hill, and Wilton House. On his return, he visited Sir Joshua Reynolds: and he also formed an acquaintance with Mr. Richard Wilson, the celebrated landscape painter. He was introduced by Dr. Markham, afterwards Archbishop of York, to Dr. Johnson, and Mr. Burke; in the latter of whom he recognised the features of the chief of the Benedictine monks at Parma, and afterwards discovered that they were brothers. In 1765, Dr. Newton, Bishop of Bristol, engaged him to paint "The Parting of Hector and Andromache;" while, for Dr. Johnson, then Bishop of Worcester, he undertook "The Return of the Prodigal Son." During his residence in America, he had formed an attachment to a young lady, and it was now his intention to return to his native country, in order to be united to her. But this was prevented by a kind interposition of his father, who came over to this country with the bride, and the marriage was solemnised on the 2nd of September, 1765.

Dr. Drummond, then Archbishop of York, now became one of the most zealous patrons of our artist, who painted for him the story of "Agrippina landing with the ashes of Germanicus." After hearing that passage of Tacitus read, in which he describes all the circumstances of this mournful affair, and listening to the remarks of the prelate, he returned home, and composed a sketch for the picture, which was finished before going to bed. Next morning he carried it to His Grace, who was

equally surprised and delighted to find his own conceptions so happily embodied in a visible form. Archbishop Drummond now became one of the warmest admirers of our American artist, whom he determined to introduce to the king. Accordingly, when the Agrippina was finished, His Majesty determined to send for both the artist and the picture. After admiring it for some time, the Queen entered, and our painter was introduced to Her Majesty. The king then proposed, "The Final Departure of Regulus from Rome," as a magnificent subject; and having ordered an attendant to bring a volume of Livy, he was pleased to add; "I will now read the subject of my picture," a sketch of which was commanded with all possible haste. When this was submitted to His Majesty, the monarch was greatly pleased; and from this moment His Majesty began to exhibit a partiality for Mr. West, which continued uninterrupted during the long term of forty years. He was frequently invited to spend the evening at Buckingham House, where he generally remained, conversing on the best means of promoting the study of the fine arts in this kingdom. It was in these conversations, that the plan of the Royal Academy was first canvassed and digested. When the scheme was fully conceived, Reynolds was declared president, and the whole completed on the 10th of December, 1768. The approbation which "Regulus" received at the first exhibition, gratified the royal patron in no small degree, who now determined to give Mr. West still further marks of his princely encouragement. Accordingly, he directed him to paint another picture, the subject of which was, "Hannibal making his son Hannibal swear implacable enmity to the Romans." Mr. West had

now finished his "Death of Wolfe," and was the first painter of his time who exhibited modern heroes in coats, breeches, and cocked hats. Sir Joshua, Dr. Drummond, and even the king, seemed to disapprove of this violation of the ancient *costume*; but they all appeared convinced, that Mr. West had treated the subject not only with great truth, but even with great dignity; and the monarch, after lamenting that Earl Grosvenor had got the original, immediately ordered a copy for himself. As a companion to this composition, "The Death of Epaminondas," was suggested by the artist, and approved of by His Majesty, to which was afterwards added, "The Death of the Chevalier Bayard," as serving to illustrate the heroism of the middle ages. Two remaining panels in the same apartment, which was intended to be decorated with the paintings just alluded to, were soon afterwards filled up with the story of "Cyrus liberating the family of the King of Armenia," and of "Segestus and his Daughter brought before Germanicus."

After consulting with several dignified ecclesiastics, His Majesty at length formed the design of erecting a magnificent oratory, or private chapel, at Windsor Castle, for the express purpose of illustrating the history of revealed religion. A grand flight of stairs was ordered to be executed by Wyatt, the royal architect; while the building itself was proposed to be ninety feet in length by fifty in breadth, and this was to be adorned with thirty-five paintings, by the pencil of the subject of this memoir.

On the death of Sir Joshua Reynolds in 1791, Mr. West was unanimously elected president of the Royal Academy, a choice immediately confirmed by the king. His first dis-

course was merely complimentary ; but he afterwards delivered several orations on the principles of painting and sculpture ; of embellishments and architecture ; on the taste of the ancients ; on the errors of the moderns ; and on composition in general. He concluded one of these by observing, " That our annual exhibitions, both as to number and taste, engrafted on nature and the fruit of mental conception, are such, that all the combined efforts in art on the continent of Europe in the same time have not been able to equal. To such attainments were those in power but to bestow the crumbs from the national table, to cherish the fine arts, we might pledge ourselves that the genius of Britain would in a few years dispute prize with the proudest periods of Grecian or Italian art."

During the peace of Amiens, the president visited Paris for the express purpose of contemplating the noble series of statues and pictures contained in the splendid galleries of the Louvre. On this occasion he obtained a distinguished reception, not only from the French artists, but the French government. The honours paid to Mr. West, in France, appear to have given umbrage in England ; and Mr. Wyatt, at the next election, was seated in the president's chair ; but in due time, our worthy and respectable artist was restored to his former seat in the academy, with the approbation of all. Another affair, of still greater moment, occurred in 1801, when the court was at Weymouth ; for the queen sent him directions, by Mr. Wyatt, to suspend all the pictures then painting for His Majesty's chapel at Windsor, until further orders. He was thus, in a single moment, deprived of that honourable provision which was to support his declining years, as well as to dignify his increasing fame. A very able

letter, addressed, but never delivered, to the king, was now written ; he, however, soon after found means to obtain a private audience at Windsor, on the conclusion of which, His Majesty was most graciously pleased to say,—" Go on with your work, West ; go on with the pictures, and I will take care of you." This proved his last intercourse with the monarch ; and he continued to execute the pictures, and receive the usual quarterly payments, until His Majesty's final superannuation, when, without any previous intimation, he was informed that these pecuniary resources had been stopped, and that the design of the chapel of " revealed religion," was suspended.

Having thus lost the royal patronage, the president determined to appeal to the public ; and the appeal was not made in vain. The several large pictures now painted by him, were exhibited with great éclat, and proved highly productive. The British Institution presented him with a sum of three thousand guineas for the celebrated composition of " Christ Healing the Sick," while a copy, gratuitously transmitted by him to the hospital at Philadelphia, actually enabled the committee to enlarge the building for the reception of no less than thirty additional patients.

Here follows an account of the sums received from His Majesty, for pictures on various subjects. From 1769 to 1779, he obtained 4126*l.* for seventeen compositions, seven of which were historical, the remainder being family portraits. For the religious subjects, thirty-six in number, 21,705*l.* were paid. The subjects, eight in number, painted for the state-rooms in Windsor Castle, to elucidate the history of Edward the Third, produced 6930*l.* ; while some miscellaneous works were estimated at 1426*l.*

The death of Mrs. West, on the 10th of December, 1817, proved a melancholy event in the life of our artist. After an union of more than half a century, she was snatched away, at a period when his own health began to decline, and death itself was but too truly anticipated by his friends at no very distant period. On the 10th of March, 1820, this great painter expired, without a struggle, at his house in Newman Street. His body was afterwards transferred to one of the saloons of the Royal Academy, and interred, with great funeral pomp, in St. Paul's cathedral. This ceremony was rendered more august, not only by the presence of nearly all the academicians and students, but also by the attendance of some of the most distinguished individuals in the kingdom.

Mr. Galt, the author of a life of Cardinal Wolsey, has enabled us to enter into details, without which this sketch of the venerable artist must have been meagre and incomplete.

"The last illness of Mr. West was slow and languishing. It was rather a general decay of nature, than any specific malady; and he continued to enjoy his mental faculties in perfect distinctness upon all subjects, as long as the powers of articulation could be exercised. To his merits as an artist and a man, I may be deemed partial; nor do I wish to be thought otherwise. I have enjoyed his frankest confidence for many years, and received from his conversation the advantages of a more valuable species of instruction, relative to the arts, than books alone can supply to one who is not an artist. While, I therefore, admit that the partiality of friendship may tincture my opinion of his character, I am yet confident, that the general

truth of the estimate will be admitted by all who knew the man, or are capable to appreciate the merits of his works.

"In his deportment Mr. West was mild and considerate; his eye was keen, and his mind apt; but he was slow and methodical in his reflections, and the sedateness of his remarks must often, in his younger years, have seemed to strangers singularly at variance with the vivacity of his look. That vivacity, however, was not the result of any particular animation of temperament; it was rather the illumination of his genius; for when his features were studiously considered, they appeared to resemble those which we find associated with dignity of character in the best productions of art. As an artist he will stand in the first rank; his name will be classed with those of Michael Angelo and Raffaele, but he possessed little in common with either. As the former has been compared to Homer, and the latter to Virgil, in Shakspeare we shall perhaps find the best likeness to the genius of Mr. West. He undoubtedly possessed but in a slight degree that energy and physical expression of character in which Michael Angelo excelled; and in a still less, that serene sublimity which constitutes the charm of Raffaele's great productions: but he was their equal in the fulness, the perspicuity, and the propriety of his compositions. In all his great works the scene intended to be brought before the spectator is represented in such a manner that the imagination has nothing to supply. The incident, the time, and the place, are there as we think they must have been; and it is this wonderful force of conception which renders the sketches of Mr. West so much more extraordinary than his finished pictures. In the finished pictures we naturally institute com-

parisons in colouring, and in beauty of figure, and in a thousand details which are never noticed in the sketches of this illustrious artist. But although his powers of conception were so superior, equal in their excellence to Michael Angelo's energy or Raffaele's grandeur, still in the inferior departments of drawing and colouring he was one of the greatest artists of his age. It was not, however, till late in life that he executed any of those works in which he thought the splendour of the Venetian school might be judiciously imitated. At one time he intended to collect his works together, and to form a general exhibition of them all. Had he accomplished this, the greatness and versatility of his talents would have been established beyond all controversy; for unquestionably he was one of those great men whose genius cannot be justly estimated by particular works, but only by a collective inspection of the variety, the extent, and the number of their productions." — *Biographical Dict. Galk's Life of West.*

**WOLCOT (John).** Though this person is best known under the cognomen of *Peter Pindar*, yet he has some claim to a place in this work. He was born at Dodbrook, in Devonshire, in 1738, and was bred an apothecary under his uncle at Fewey,

in Cornwall, where he indulged a taste for drawing, and produced several views of romantic scenery in that neighbourhood. On leaving his uncle he went to Jamaica, and practised there for some years as a physician. After his return he settled in the same capacity at Truro, where he discovered the genius of Opie, and became his first instructor. When Opie was sufficiently qualified to paint a portrait, he and the doctor engaged in partnership and settled at Exeter, where Wolcot exercised his pencil in landscape. From thence the two friends came to London, but a separation soon took place, and while Opie rose rapidly in popularity as a portrait painter, Wolcot gained no less celebrity as a keen caricaturist in verse. His lyric odes to the Royal Academicians, caustic as they were, exhibited acute powers of criticism. In 1798 he was employed to superintend a new edition of Pilkington's Dictionary of Painters, which instead of improving he spoiled by introducing splenetic remarks and coarse ribaldry. After this he published a set of views, in aquatinta from his own paintings, one of the best of which was a moonlight piece. He died in 1819, having been deprived of his sight by a cataract for some years previous to his death. — *Annual Biog.*

## Z.

**ZOFFANY (Johan, R.A.),** a German portrait painter, born at Frankfort in 1735. He came to England when he was young, but for some time met with so little encouragement that he was reduced to great distress, until he attracted the public attention by a portrait he painted of the Earl of Barrymore,

which laid the foundation of his future reputation. He soon afterwards acquired considerable celebrity by the portraits of the most celebrated dramatic performers in their favourite characters, which were designed and painted with surprising truth of expression, and admirably coloured. Of these the most successful were

his pictures of Garrick, in Abel Drugger; Foote and Weston in Dr. Last; and Foote, in Major Sturgeon. Among his most distinguished were the portraits of the royal family, with those of the members of the Royal Academy. Having expressed a desire of visiting Italy, his Majesty (George III.) is said to have interested himself so far on the occasion, as to give directions for his being

recommended to the grand duke of Tuscany. Whilst he was at Florence he painted his celebrated picture of the Florentine Gallery, now in the king's collection. A short time after Zoffany's return to England he obtained permission to go to the East Indies, where he obtained a competent fortune by the exercise of his talents.—*Bryan.*





REMINISCENCES  
OF  
EMINENT PAINTERS.

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BY C. J. NIEUWENHUYS.

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*The following Extracts (as far as our limits will permit) are selected from a work recently published by this celebrated connoisseur and importer of Paintings. This gentleman, so well known on the Continent of Europe, as well as in England, for his excellent taste in the collection of Cabinet Pictures, and by his judgment in every thing connected with the Fine Arts, has produced a fund of intelligence relative to the most celebrated Painters, hitherto unknown to the Public; which has induced us to extract some honey from his hive, which we hope will prove acceptable to our readers.*



# REMINISCENCES,

&c.

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## RAFAELLE DA URBINO.

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“ NEVER has fame more universally bestowed her meed of praise than on this favoured individual; and, consequently, the analysis of his productions and anecdotes of his life have been so amply described, that I shall content myself with a few observations, which this occasion gives me the opportunity of introducing, in reflecting on the present most elevated state of the arts, as compared with that of the ancients.

“ The history of the arts is peculiarly interesting;—the desire of gratifying curiosity is one of the most powerful incentives in the mind of man. Any one connected with the arts has had, or may have, the gratification of becoming acquainted with Rafaele's paintings; but we must all marvel what were the productions of the celebrated Apelles, the wonder of Greece: and much must we regret, from the perishable materials of paintings, that the destroying hand of time has not spared one fragment to satisfy our thirst for information. Sculpture has incalculable advantages in its durability, which has preserved to us those grand *chefs-d'œuvre* of the antique, which guide our taste in all that is noble and sublime.

“ Many persons conversant with the arts have erred in comparing sculpture with painting. True it is, the sculptor, like the painter, has, in some measure, the same design—that of imitating

the beauty of nature ; but that imitation has a different result. To produce from a block of marble the image of some object of creation, is a most difficult task ; and the sculptor, to attain the height of excellence in his pursuit, must be more choice in the selection of his model than the painter, because he can only attract the eye by characteristic and graceful form : he is precluded from the flattering resource of colour, by which the painter is enabled to animate the canvas, and disguise, by that magic power, what may be displeasing even in nature's self. Thus these two branches of science are distinct ; and we must not be misled in supposing that the paintings of Apelles, Protogenes, Amphion, and others, bear any similitude to the statues of their period. When we read the remarks of Pliny on the three hundred and five works of pictorial art, by different celebrated men, we shall find many points corresponding with the observations of our own times ; and probably, could we compare their works with those of the painters who have flourished since the restoration of that art, we might be disappointed in our expectations. For instance, let us take the genius of our times, and see if it be possible to form any judgment of the merits of our sculptors by our painters. We cannot even draw a comparison between one painter and another, on account of their different combinations of effect. Who, being acquainted only with the works of Rafaele, could imagine such productions as Rembrandt's ? assuredly no one : and thence I draw my inference, that we can form no idea of the ancient painters by the statues of that period ; and further, I am inclined to believe that our era in painting, in many points, has surpassed that of Greece. Again, if a great many of our sculptors, as well as some painters (already alluded to), had not been shackled too servilely by the antique, I am of opinion they would have produced greater miracles. Why should we not equal the ancients ? they were but men ! Let us look with impartiality, and without fanaticism or prejudice (by which the world is too often misled), on their works, and we shall observe among those former productions various degrees of merit ; their *chefs-d'œuvre* being few in number compared with the whole of their works.

“ *The Holy Virgin*.—This rare painting by Rafaele is considered a choice specimen of his talent. It represents the Virgin in a sitting posture, with a scarlet robe closely drawn round her figure ; a dark green band encircles her waist, the sleeves of her dress are

yellow, and a clear blue mantle is passed round her knees. The infant Jesus is in her lap, playfully holding the Virgin's bodice; whilst she, looking down upon him with extreme tenderness, holds one of his feet, as if to prevent his quitting her. There is a curtain drapery in the back-ground; and some curious jars, with a bottle cased in straw-work, are on a shelf. Rafaele painted this picture after having left Pietro Perugino, and when he adopted his second manner, which rendered him so celebrated. The purity of the design, the graceful movements, united to the most ingenuous expression, give an irresistible charm to this elegant little picture. ; ,

“ It is well known, that when the National Assembly of France was in existence, in 1790, the late Duke of Orleans (afterwards Philip Egalité), for the purpose of raising money to keep up the agitation of the national spirit, by which he hoped ultimately to profit, sold all his paintings of the Italian and French schools for 750,000 francs to Mr. Walkuers, a banker of Brussels, who resold them a few days after to M. Laborde de Mereville for 900,000 francs. But the storm of the French revolution obliged M. Laborde to quit Paris and fly to England; and thus France was deprived of those master-pieces of art. The Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower (late Duke of Sutherland), purchased the whole of them for 41,000*l.* or 43,000*l.* sterling; and they were exhibited to the public for six months, at the expiration of which time they were sold at a fixed price. It was then (1799) for the first time that those famous pictures passed into the collections of private individuals. George Hibbert, Esq., bought on this occasion some of the most distinguished pieces; amongst others, this precious Rafaele—now in the possession of the author.—Panel; height, eleven inches three quarters; width, nine inches.”

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ANTONIO ALLEGRI,

SURNAMED

CORREGGIO.

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"THE genuine paintings of Correggio are extremely rare, and are seldom seen except in the galleries of sovereigns or a few noble families. To the convulsions and distractions attendant on the victories of Napoléon, may be assigned the dispersion of several of his invaluable works. Spain was once a mine rich in objects of art, which she had been accumulating for ages; but she became at last a victim to the reverses of fortune, and thus her treasures fell, during the contest of war, into the hands of the strongest party. Between the years 1808 and 1814, history retraces too well the injustice committed by Napoléon towards this unfortunate country; not only a continual warfare of six years deluged her in blood, but during all this time the Peninsula was a prey to the rapine and plunder of her relentless aggressors, and many French generals, without regard to the right of property, enriched themselves by the pillage of everything precious which fell in their way.

"It was during this period that the picture of Correggio, known by the name of '*La Vierge au Panier*,' was taken from the royal collection at Madrid. It came into the possession of a Mr. Wallis, who followed the armies in the Peninsula, and who, in spite of every danger, embraced the opportunities offered of obtaining many magnificent pictures, several of which he brought to England in 1813. Political events had however then become so inimical to the arts, that I have been assured that he could not obtain 1,200*l.* for this picture; he was therefore obliged to take it back with him to the Continent, and it was not till after the restoration of peace in Europe that he sold it. In 1820 it adorned the celebrated collection of M. Laperrière, receiver-general of taxes in the department of the Seine. Paris never possessed an amateur more zealous in the cause of the arts than this gentleman; but events, which prudence cannot always foresee, obliged him to part with his treasures: the sale of

these took place on the 19th of April, 1825, when this picture was adjudged to my father at the sum of 80,005 francs. I do not believe that the history of the art offers another example, in which the public have carried their biddings for a picture at an auction to such a height.

“ The size of this painting is thirteen inches and a half high by ten one-eighth wide; it is painted on panel, and represents the Virgin seated near a tree, holding in her lap the infant Jesus, who, by his attitude, appears desirous of escaping from her, in order to seize with his right hand the branches of the tree, or some other object, which appears to engage his attention; the Holy Mother, who is about to pass a slight clothing round him, presses with fondness the extended arm of the child to her bosom, and detains the other with her left hand. The maternal love and heavenly expression which are depicted in her countenance as she contemplates her infant, are given with a feeling beyond description: and it was well observed, that the pencil seems here to have been guided by the hand of an angel. On the ground near the Virgin lies a plaited straw basket, in which is a pair of shears; in the back-ground are some buildings, near which St. Joseph is seen planing a board on the bench before him.—This exquisite painting has always been considered as a miracle of art. My father had no sooner obtained it than he immediately forwarded it to me in London, where it excited no less admiration than it had done in Paris. It did not remain more than six weeks in my possession; when, having refused several advantageous offers, I sold it to the British National Gallery (in June, 1825) for 3,800*l.*, where it now remains. As I have already stated, this jewel came from the collection of the King of Spain, and was seen at the time of Mengs in the cabinet of the Princess of Asturias. This writer speaks of it in several parts of his works, but more particularly in his letter to Don Antonio Pontz.

“ ‘There are,’ says he, ‘but few paintings which we can enumerate of Correggio’s, but every piece by that great man possesses all the enchantment of the art. Although there are only two of them (in this palace), they are sufficient to give an idea of the great talent of this artist. \* \* \* \* He has given to the motions of the two figures—the Virgin and Child (whom she is dressing in swaddling clothes) — an astonishing variety. It is surprising that a



figure of two palms should produce at a considerable distance the effect as if it exceeded its real measure; this, however, does not arise so much from the power of the *claire-obscur* as from the imperceptible half-tints, the gradations of which, passing from light to shade, produce, from the singular artifice of management; such powerful relief in the forms, that it gives almost a contradiction to its being a plain surface. \* \* \* \* In the distance, St. Joseph is planing a board, a figure whose outline shows us plainly how great a master Correggio was in what is styled *aërial perspective*.'

"The other painting on panel (height fourteen inches by sixteen), of which Mengs speaks, is *Christ in the Garden of Olives*. It represents Jesus Christ praying in the garden, with an Angel above, who, with the left hand, points to the cross and the crown of thorns, which are in the shade upon the ground, scarcely discernible, and with the right hand raised to heaven, as if he said, 'It is the will of the Father;' and one sees that our Lord, with open arms, is ready to receive the passion. The most singular part of this piece, besides the excellent execution of the painting, is the management of the effect. The figure of Christ receives the light from heaven, and that of the Angel from Christ. At a distance are three Disciples lying down in the most easy attitudes; and further on is the Crowd advancing to take Jesus.

"They relate that Correggio gave this painting to his apothecary for four crowns, which he was indebted for medicine, and that some time after it was sold for five hundred; and, finally, Count Pyrrus Visconti sold it to the Marquis of Camarena, Governor of Milan, for 750 gold doubloons, who bought it on commission for Philip IV. (The same subject, at present in the National Gallery, of Christ's Praying in the Garden, is a copy of this picture.) The original is now in the possession of His Grace the Duke of Wellington, into whose hands it came in the following manner:—

"The campaign of 1813, which brought liberty to Spain, commenced towards the end of May. Napoléon, after the disaster at Moscow, drew from the Peninsula Marshal Soult, with thirty thousand chosen men. The Duke of Wellington, judging that the French would be unable to offer an effectual resistance, prepared to attack

them, and on the 26th occupied Salamanca. On the morrow, the foreign government again hastened to evacuate Madrid, and Joseph Buonaparte and Jourdan fell back on Burgos and then on Vittoria, where he was encountered by the English, and completely routed. The French, thus defeated, effected their retreat to Bayonne, pursued by the English, who captured their baggage; Joseph only escaped by abandoning his most valuable effects—his crown, his treasure, and all the paraphernalia of his ephemeral monarchy. It was among these valuables that the last-mentioned painting was found; and the Duke of Wellington, great in the cause which will hand his name down to posterity, was equally noble in the feelings which prompted him to place these spoils of war in the hands of Ferdinand, Spain's legitimate king; who, however, in return, as a mark of his gratitude and esteem, presented his Grace with this *chef-d'œuvre*, which now forms a principal ornament in Apsley House.

“Two other pictures of importance by Correggio, which have been brought to this country within a few years, are those lately purchased by the government for 11,000 guineas, from the Marquis of Londonderry. The one representing Mercury teaching Cupid in the presence of Venus, in height sixty-one inches by thirty-six wide, was formerly in the collection of the Duke of Mantua, and was purchased by King Charles the First of England, who placed it in his third private room, called the Square Room, at Whitehall, and is described in the catalogue of his collection, published by Vertue, page 107, No. XIII. as follows:—‘Item.—*In a gilded frame, upon cloth, painted by Correggio, a standing naked Venus, Mercury sitting teaching Cupid his lesson, entire figures, almost so big as the life, in a gilded carved frame.*’

“After the rebellion, to which this unfortunate monarch fell a victim, all his goods were sold by order of the Council, under the Commonwealth of 1649, and the picture was purchased for Spain. Mengs saw it in the possession of the Duke of Alva, and speaks very highly of it in his *Memoirs of the Life and Works of Correggio*.

“The other picture is known by the name of the ‘*Eccs Homo*.’ It is painted on panel, in height thirty-eight inches and a half by three and a half; formerly in the possession of Count Prati of

Parma. In the time of Meags, it adorned the gallery of the Colonna Palace at Rome. It represents the moment when Pilate gave sentence that Christ should be crucified: he is delivering him to a soldier, who is in the act of receiving the divine sufferer, on whose countenance is depicted all that noble and heavenly sentiment, which can be admired but not described! He is shown behind the balustrade, his hands tied before him; and the Virgin Mary, in the attitude of fainting, is supported by a woman.

“ This representation is of a most elevated and striking character, and is admirably managed in a group composed of only five figures, half length. The air of command in Pilate, the attitude of the soldier, the sufferings and resignation of Christ, the extreme grief of the Virgin, and the action of the woman who supports her,—every part is delineated with such extraordinary power, as to infuse a deep impression on the spectator. This wonderful example sufficiently proves, that size is not absolutely necessary to produce a striking effect: it is knowledge of art, and sentiment depicted with truth, which addresses itself to our feelings; and, in this respect, this is one of the most remarkable paintings I have ever seen, and must be considered as an invaluable acquisition to the nation.”

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### REMBRANDT VAN RYN.

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“ HOUBRACKEN was the first Dutch writer who published some anecdotes relative to the life of Rembrandt; but he appears to have been in possession of little information respecting him. Succeeding authors have only repeated what he has said; and if they have multiplied the anecdotes, they have only rendered the truth still more confused, because they have not added anything on proper authority. For this reason, I shall adhere to such facts as are proved in the extracts, which persevering researches upon this subject have enabled me to obtain.

“ With regard to the date of Rembrandt's birth, we have no other authority than that of Houbracken, who mentions that the year 1606, which was particularly fertile in excellent artists, gave birth

also to Rembrandt Van Ryn. He was the only child of Herman Van Ryn and Neeltje Willems Van Zuitbroek, who possessed the corn-mill which was situated between Lyerdorp and Roukerk. From this humble habitation rose one of the greatest men which the genius of the art ever nursed. His parents, observing his early inclination for study, did not neglect the cultivation of his mind; and for that purpose they resolved to send him to the Latin school at Leyden, in order to bring him up to a learned profession; but his predominating taste for painting caused them to alter their views, and place him with Jacob Izakzen Van Zwanenborg, who instructed him in the rudiments of his art during the three years that he remained with him. From this period, Houbraken is in doubt who was his principal master, for he informs us that he passed six months with P. Lastman at Amsterdam; afterwards a short time with Jak Pinas; and then refers to Simon Van Leewen's short description of Leyden, where the latter says that Joris Van Schoten and Jan Lievenoz were those who taught Rembrandt the art of painting; but there is every reason to believe that his principal master was Peter Lastman, because Rembrandt's first works resembled those of that artist. His remarkable progress, however, attracted the attention of many amateurs; for we are assured by Houbraken that, about that period, he sold one of his pictures to a gentleman at the Hague for 100 guildens, which was a tolerable large price at that time. He was so satisfied with the remuneration, that he resolved not to return home on foot—the mode of travelling by which he had reached the Hague—but departed in the diligence, elated with joy at being able to announce the good news to his parents. Fearing to lose his money, he would not descend from the vehicle when the passengers stopped on the road to take refreshment, but remained alone in the coach; when the horses, being left free, took fright, and ran away to Leyden; and, on his alighting at the inn where the animals were accustomed to stop daily, every one was astonished that the young Rembrandt, travelling without a coachman, had arrived in safety. Declining to give any explanation of what had happened, he left the coach, and hastened to his father's habitation, which was situated at a short distance from the city.

“ This was the *début* of this extraordinary man, who now began to know his own worth; and whose genius, excited by a laudable ambition, enabled him very soon to perform wonders. Amsterdam

was then the centre where talent was received with applause; and Rembrandt, encouraged by several patrons, decided upon establishing himself there, about the year 1630."

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The author now proceeds to describe a few of the *chef-d'œuvres* of this great master, whose transcendent talents have transmitted his fame to the remotest posterity.

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"From that time he began to distinguish himself in the great world; for the picture he completed in 1632, and which was placed in the Anatomical Theatre of the College of Surgeons, proved what he was able to produce. This *chef-d'œuvre* represents Professor Nicolas Tulp giving an anatomical lecture on a body, which is stretched upon a table, before which he is sitting; the audience is composed of seven other persons—Jacob Block, Hartman Hartmansz, Adriaan Slalbraan, Jacob de Wit, Matthys Kalkoen, Jacob Koolveld, and Frans Van Loenen—who are so admirably represented, that it appears as if each countenance was penetrated with the explanations he is giving. The pen cannot describe this wonder of the art; here the work of man triumphs in rivalling nature; for the expression of life and the representation of death are so strongly depicted, that the impression this picture makes strikes the spectator at first sight with a feeling of aversion; yet, contemplating the *ensemble*, one discovers not only the great painter, but also that knowledge of human feelings, which speaks so forcibly to the heart, and which corresponds perfectly with what he often said to his pupils, 'that he had made it a strict rule never to paint anything without following nature.'

"The faithfulness with which he represented the subjects he took for models, was the cause of his even following certain deformities which are sometimes met with in nature, and which he might have avoided in several of his performances, particularly in his studies of female figures; nevertheless, these seeming defects often form a contrast, which shows the peculiar beauty and originality of his works to greater advantage. The picture is on canvas; height, sixty-four inches and a half; width, eighty-three inches and a half.

" In 1633, he painted the picture which is 'at present in the collection formed by His late Majesty, George IV. It represents a ship-builder, and his wife, who is in the act of giving him a letter. This painting, coming from the celebrated collection of De Heer Peter de Smeth Van Alphen, is nearly in the same style as that we have already mentioned ; it is on canvas ; height, forty-three inches and a half by sixty-seven inches.

" But the most renowned of all Rembrandt's works is his grand picture, finished in 1642, known [by the name of '*La Garde de Nuit*,' or '*La Bourgeoisie Armée d'Amsterdam*.' This was on the occasion of the expected visit of the Prince of Orange, with Maria, daughter of Charles I., King of England, whom he had lately married. The time chosen by the artist appears to be when the officers and men are leaving the guard-house, for the purpose of meeting the illustrious visitors. Height twelve feet, by fourteen feet six inches wide—canvas. This picture adorned the small Council Chamber of the Town House of Amsterdam.

" This painting is so remarkable for its excellence, that, even among all the master-pieces of great men, there are few that can rival this astonishing work, which is, without exaggeration, as a production of art, one of the wonders of the world, and which the Museum of Amsterdam may well be proud of possessing. We remark in this *chef-d'œuvre*, that our great master has finished it with the utmost attention, and, inspired with emulation to produce a national picture, has employed all his faculties upon it: the whole is combined with so much judgment, that the vigorous manner in which he has guided his pencil, strikes the connoisseur with admiration. Here Rembrandt shines in all his lustre ; and such an example cannot fail of enlightening those artists who imagine that, in order to produce effect, or what is called *éclat*, they need only use the most gaudy colour ; not understanding that the effect of a picture should be as harmonious to the practised eye as music to the refined ear. But how many are there who, professing to be musicians, play out of tune ; and it is but too frequently the same with those who occupy themselves with painting : for all the arts and sciences have some affinity to each other, and therefore the Muses are represented as inseparable.

“ Rembrandt, as chief of the Dutch school, is perhaps the most perfect colourist that ever existed. He has clearly shewn in all his works, that the grand resources of the art, as we have already observed, consist in subduing gaudy and harsh colours, because they ought not to be used except for bringing out the principal objects. Rembrandt used them with address, either by glazing them over in the manner of the Venetian school, or by blending other tints to lessen that harshness which dazzles the eye; for by the circulation of air which surrounds all objects, colours receive a reflection from whatever is near them, and consequently all representations of nature ought to participate in those aerial gradations which, in Rembrandt's pictures, appear to raise the figures from the canvas as if they were animated. It is astonishing that, during the intervals of painting the great works on which the fire of his imagination was employed with all its force, he had the patience and perseverance to finish so many precious cabinet pictures, such as ‘Simeon in the Temple;’ painted in 1631, on panel, height twenty-nine inches and a quarter, width nineteen inches, now in the Museum at the Hague; ‘The Salutation’ (formerly in the collection of the King of Sardinia), painted in 1640, on panel, height twenty-two inches and a half by nineteen inches, which was imported into this country about the year 1807, and purchased in 1812 by the Earl of Grosvenor, now the Marquis of Westminster, for his Lordship's superb gallery; ‘The Woman taken in Adultery,’ on panel, height thirty-three inches by twenty-seven inches, painted in 1644 for Joan Six Heer van Vromade, afterwards in the possession of Burgomaster William Six, and now one of the ornaments of the National Gallery in London. All the beforementioned pictures sufficiently prove that Rembrandt knew how to appreciate that sentiment and grandeur for which the Italian school is so much admired. Although some have pretended that he ought to have studied the antique, it is not less true that he was by no means deficient on this point, for it is known that he purchased, at a high price, casts from antique marbles, paintings, drawings, and engravings by the most excellent Italian masters, to assist him in his studies, and which are mentioned in the inventory of his goods when seized for debt.

“ Before proceeding further, we must not forget a picture by him, dated 1661, in the Museum at Amsterdam. This remarkable painting, called ‘Les Syndics de la Halle aux Draps,’ or the Wardens of

the Drapers' Company, is composed of six persons, five of whom, assembled round a table covered with a red Turkey carpet, are apparently discussing some matters relative to their affairs, with a servant standing behind them: the whole is pourtrayed in so grand a style, that the force of execution makes the figures appear as if modelled in relief; the picture is on canvas, height seventy-two inches by one-hundred and nineteen inches and a-half.

" Rembrandt painted his landscapes with quite an original peculiarity. The one painted on canvas, height thirty-four inches and a quarter by forty inches and a-half, where he has represented a wind-mill, situated on the elevated site of a ruined fortification, jutting out on the lake below, is quite illusory. It is towards the approach of evening, when the remaining light of day illumines the horizon, and, with the reflection of the water, throws the surrounding scenery into solemn gloom. The mysterious tone of the whole conveys to the mind a poetical effect. It is engraved in the third volume of the Palais Royal, under the name of 'Le Moulin,' and now adorns the select collection of the Marquis of Lansdowne.'

" The eight paintings already mentioned were made in the zenith of his career; and although there are other *chef-d'œuvres* dispersed in the most renowned collections of Europe, yet these are sufficient to give an idea of the variety of his style. Those which are only sketches are not less worthy of the greatest esteem; for it is interesting to see what slight touches are made use of by masters upon certain occasions to characterise their subjects. With regard to his admirable etchings, nothing can be more interesting; one cannot estimate them too highly,—there is discovered in them all the fecundity of an extraordinary and incomparable genius.

" From 1630 to 1656, he was much sought after by persons of high consideration in the ancient Dutch Republic, several of whose portraits he has represented in his principal paintings, such as the Burgomaster Nicolas Tulp and Cornelius Witsen, Captain Frans Banning Cok Heer van Purmerland and Ipendam, Joan Six Heer van Vromade, and others, whose patronage enabled him to establish himself upon a respectable footing in society. He married Miss Saskia von Uylenburg, by whom he had a son, whom he named Titus



van Ryn. He, however, notwithstanding the brilliant example of his father, never became more than a painter of mediocre talent.

“ Rembrandt's multiplied success was soon pursued by that envy which has never spared merit, for a number of equivocal stories have been related, which report has handed down to our times, by citing jokes which his pupils made about his avarice, but which are without foundation, as he appears to have been quite of a different character, the liberality of his disposition even embarrassing his latter days.

“ About the year 1656, Rembrandt determined to become proprietor of a house situated in the *Bree-Straat, St. Antonis-Sluis*. To assist him in effecting this purpose, the Burgomaster Cornelius Witsen advanced him 4,180 guildens on a mortgage of the property ; not being able to meet his engagement when his bond fell due, all his goods were seized, and, on the 25th and 26th of July, 1656, sold by the Commissioner of the Court of Insolvency in Amsterdam.

“ To return to the illustrious Rembrandt, it is indeed painful to see him deprived of his fortune in his old age. His talents, however, remained unimpaired, and was a lasting treasure to him ; he did not forsake his palette, but continued to produce other *chef-d'œuvres* until a short time before his death. Whatever might, at this period, have been his difficulties, he had at all events a consolation in knowing that no claim against him would be left unsatisfied, as it appears, after all his accounts were settled, there was a surplus of 6,952 guildens, nine stivers. It seems, however, that during his life-time he never would settle his accounts, either because he was of opinion that the Commissioners of the Court of Insolvency had improperly managed his interests, or from other motives which must remain unknown.

“ It ought to be added to the fame of Rembrandt, that there never was in Holland a school more productive of men of talent than his : among them the following were the most celebrated, and will ever form a prominent feature in the republic of the fine arts :—

“ Gerhard Dow, Ferdinand Bol, Gerbrant vanden Eeckhout, Govert Flink, Nicolas Maes, Philip de Koning, Arent de Gelder, Roelant Rogman, Jakob Lavecq, Adriaan Verdoel, Samuel van Hoogstraten, F. Victor, and Drost.

“It was after his disease, which took place in 1665 (and not as is said by Houbraken and other writers, in 1674), that his only son, Titus van Ryn, then a minor, obtained an act of majority to inherit the property left by his father.”

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## SIR PETER PAUL RUBENS.

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“The sentiments of veneration which painting is capable of inspiring is truly wonderful; nor is it possible to overrate the merit of one who has the power of speaking to all hearts through his silent but universal language. I have often witnessed the adorations of a prostrate crowd before the pictures in the churches of Antwerp: it seemed as if they were in the presence of the beings they worshipped. That Rubens has admirably treated the subjects of Holy Writ cannot admit of a doubt: it is impossible to see a finer piece of art than his famous painting of the Erection of the Cross on Mount Calvary, or that of the Descent from the Cross, both of which adorn the cathedral of Antwerp. His paintings of the Miraculous Draught of Fishes and of St. Peter, in the church of Notre Dame at Mechlin, and that of St. Roche interceding with our Saviour, in the parochial church of Alost, are the most sublime pieces which Rubens ever produced. Although these are his grand works, there are certainly many others which have emanated from his genius, and which, in certain respects, might be put in comparison with them; but these may be looked upon as the standard of his perfection, and the *ne plus ultra* of his efforts.

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“He also executed for the churches and other establishments at Brussels several works of importance. It is recorded, that in the fatal bombardment on the 20th of August 1695, by the Duke de Villeroy, commander of the French forces, there were destroyed in this city, in less than forty-eight hours, several thousands of houses and fourteen churches, the latter of which were adorned with some of the finest works of Rubens, besides those of Van Dyck and other eminent painters, which were thus either burnt, or otherwise destroyed. Several that had escaped this havoc were sold to defray the necessary expenses of reparation which the war had occasioned.

Such was the sad fate of many of his *chef-d'œuvres*, which, to the artist or amateur, must ever be a source of regret, for they can never be replaced.

“ In this calamity Brussels lost much that was valuable of Rubens' works which were of importance : in the church of the *Annoeciade*, there were preserved only the Adoration of the Magi ; in the church of the Capuchins, the Dead Christ sustained by the Virgin, whom St. Francis d'Assise is consoling ; in the *Convent des Petits Carmes*, and in the Chartreuse, two pictures of the Assumption of the Virgin, and, lastly, in the cathedral of St. Gudule, that of the Saviour giving the Keys to St. Peter ; some of which are still to be seen in the Museum at Brussels.

“ As the last of these paintings has been in my possession, I shall enter into some details respecting it. It was left in its original position in the centre of the altar of *St. Sacrement de Miracle*, in the cathedral of St. Gudule, where it had been placed by the heirs of the Chancellor D'Amant, for whose sepulchral monument Rubens had painted it. It was the principal ornament of this church, and created [the most enthusiastic sensation in all who beheld it ; but it was only exposed to the view of the public on holidays ; the sight of it, however, was at all other times granted to those artists and strangers who might desire to view it. It was kept behind a curtain, and enclosed by two folding shutters, so that the care which has been so particularly bestowed on this picture, has preserved it in such a state as to be the admiration and astonishment of the impartial connoisseur.

“ The artist has been highly successful in describing the most perfect among the sons of men, and in conveying that air of sublime divinity which we attach to the Saviour, who is intrusting the keys to St. Peter, symbolical of the charge, ‘ Feed my sheep ;’ while he is at the same time pointing to two of these animals which are standing near him. The heads only of the sheep are seen, and the figures are represented from the knee upwards. St. Peter, in the presence of three other apostles, is kissing the hand of his master, and receives with submission the gift of the divine power.

“ During the reign of Buonaparte, the clergy, being badly pro-

vided for, were obliged to sell this *chef-d'œuvre* of their cathedral. M. L. J. Nieuwenhuys at this time offered a considerable sum of money for it, but it was obtained by M. Lafontaine of Paris, who took it with him to England, where it was bought by Richard Foster, Esq., who afterwards resold it to Mr. Champion. The latter gentleman informed me that he gave 5,000*l.* and another picture for it; wishing, however, afterwards to part with it, he left it in the care of Mr. Pinney, from whom I bought it on the 31st of May, 1824. It forms at present part of the collection of the Prince of Orange.

“ The four pictures which were in the possession of M. Lunden, at Antwerp, are no less worthy of remark. They consisted of the *Chapeau de Paille*, the *Prairie de Laeken*, and the Portraits of *Isabella Brandt* and *Helena Forment*. He became possessor of them as descendant of Nicholas Lunden, who married Elizabeth, the daughter of Rubens, by Helena Forment. They adorned one of the rooms in his house, and no one was ignorant of their high reputation: indeed the princes who passed through Antwerp rarely failed to pay a visit to M. Lunden, to admire these beautiful works; and Louis XV., when he was there in 1746, was so delighted with the *Chapeau de Paille* and the landscape of the *Prairie de Laeken*, that he offered a considerable sum of money for them, but was refused on the grounds of their being family pictures. After the decease of M. Lunden, his heirs advertised them, in the year 1817, for sale by private contract. The price asked for them was 100,000 francs, which M. L. J. Nieuwenhuys no sooner learnt, than he immediately made an offer; but not succeeding in obtaining the whole of them at his own price, he gave the 30,000 francs which were asked for the *Prairie de Laeken* alone. M. J. M. A. Van Havre signed the receipt for this sum, for himself and the family, on the 8th of November, 1817.

“ This picture, wonderful in its kind, represents valleys richly adorned by groups of trees, exhibiting the smiling aspect of the fertile environs of Brussels: the distance, which is insensibly lost in the horizon, is clothed with azure tints; and the sky, where the declining sun is slightly veiled by airy clouds, leaves but the setting rays to reflect more prominently those objects which they reach. Two beautiful village girls are the first objects to strike us; the one is apparently walking, and carries on her head a basket of fruit; the

other kneeling holds a polished copper jug, and appears making preparations to follow her companion. At a slight distance from her, on the left, are two cows, one lying down, the other standing; and further on, on an elevated spot, are three other cows, one of which a young girl is occupied in milking. On the right, a groom is watering two horses in a pond: this part of the picture is shaded by some beautiful trees, which are elegantly interlaced, and through which the church is perceived on the hill. All nature is here in animation; the pigeons that are flying about seem to be in motion. Nothing has been introduced without design or effect; even a wheelbarrow full of vegetables is placed so as more effectually to make the distances retire.

“Although landscape painting is said to be only secondary to his general object, still this celebrated painter has never more happily defined the sparkling execution of his delightful pencil; and we must indeed regret that this admirable man has not produced more specimens of this description. This picture was never varnished till M. Nieuwenhuys became the possessor of it, when he sold it to the late M. Nicholas Le Rouge for 35,000 francs. It afterwards adorned the collection of M. Aynard, of Paris; this gentleman then placed it, I believe, in the care of M. De la Hante, who took it with him to London, when Lord Farnborough bought it, to be placed in the superb collection of George IV.

“In 1817, Mr. W. Buchanan, for 8,000 francs, became the purchaser of the portrait of *Isabella Brandt*, Rubens' first wife. She was married to him in 1610, and died in 1626. This picture forms, at present, part of the collection of Bulkeley Owen, Esq., of Teddmore Hall, near Shrewsbury.

“On the 3rd of August, 1818, my father obtained, for 12,000 francs, the portrait of *Helena Forment* from M. J. A. Van Havre, who gave him a receipt for that sum. This was Rubens' second wife, whom he married in 1630. At this time she was only sixteen years of age; but this portrait appears to have been taken when she was about twenty-two. Her hair is simply arranged; a string of pearls, which goes round the back of the head, sustains, as ornaments, two orange flowers and a rose. Her countenance is highly expressive, and is heightened by the beauty of her fair complexion.

She wears a row of single pearls round her neck. A fine muslin frill, with worked edges, finishes the upper part of her dress, and is left open to discover part of the bosom. Her attire is a Spanish costume of yellow silk, with slashed sleeves, over which she wears a black satin mantilla. Her left arm is negligently placed on her stomacher, and sustained by the right, thus showing her beautiful hands to great advantage.

“George IV., then Prince Regent, who was at this period completing his collection of Flemish and Dutch paintings, was no sooner informed by the Right Honourable Sir Charles Long, that there was a chance of getting this picture to England, than he immediately expressed a desire to see it. On this, my father resolved (in September, 1818) to send it from Brussels to London, which he then did, by way of Ostend, directed to Mr. John Smith, No. 98, Swallow Street, where the Hon. Sir Charles Long, now Lord Farnborough, saw it; and, after having had it brought to Carlton House for His Majesty's inspection, he purchased it for him for 800 guineas.

“We will now return to the ‘*Chapeau de Paille*.’ At the time M. Nieuwenhuys made the purchase of the last-mentioned picture, he would have taken the ‘*Chapeau de Paille*’ at 50,000 francs, the price demanded; but one of the heirs, M. H. J. Stiers d'Aertselaar, wishing to keep this painting in the country, was allowed to have the refusal of it, in case any one should come forward to make an offer to that amount: it thus, through M. Nieuwenhuys's offer, fell into M. Stiers d'Aertselaar's hands. This gentleman being, however, advanced in years, did not long enjoy the possession of it, as he died in 1822. In this year his successors announced in the European journals, that the ‘*Chapeau de Paille*’ would be sold, with the rest of his collection, by public auction. The sale was fixed for the 29th of July, and was to take place at the house of the deceased, Rue de Vénice, No. 753.

“As the day of sale approached, strangers from all parts arrived to be present; the distinguished amateurs of several foreign countries were seen collected together. Never was such interest known to be before created for a single picture. The inns at Antwerp were so full, that many persons had the greatest difficulty to obtain lodgings; and when the time of sale approached, I was astonished to see

the multitude of people that crowded towards the Rue de Vénice; for it appeared as if they had been led more by the attraction of a feast, than that of a public auction: thus, on so interesting an event, no other business or pleasure was, by many persons, attended to.

“ Happy were they who had taken the precaution of being in the sale-room at an early hour, for it was impossible at last, from the pressure of the crowd, to get near the house, still less be present when the *chef-d'œuvre* was to be put up. Every one was in silent attention during the beginning of the sale; and when, at length, the ‘*Chapeau de Paille*’ was brought forward, the silence which had reigned was broken by the applause and bravos unanimously given to this memorial of Rubens. It was more than an hour before the sale was allowed to proceed: the biddings then commenced, and it was finally knocked down to the name of M. L. J. Nieuwenhuys, for the sum of 35,970 florins, which, including the auction-duty, is about 3,000*l*.

“ This picture is so well known, and has been so often described, that it hardly requires any further comments. As, however, many persons might think that the omission of a description would be inconsistent with the object of this work, I shall proceed to give a slight sketch of it.—It is the portrait of a young lady possessing the most lovely features: there is the slightest smile playing round her mouth; her expressive eyes seem to follow the spectator, as if she was a model of life itself; and the beauty portrayed in her countenance corresponds with the report, that she was one of the most elegant women of her time. She wears a black beaver hat, *à l'Espagnole*, surmounted with feathers, which, producing a slight shadow on her face, shows to great advantage the brilliancy of her complexion; and her figure is so admirably detached from a bluish sky, which forms the back-ground, as to produce an effect that is quite surprising. Her elegant dress consists of a black velvet bodice and skirt, with full scarlet sleeves. A drab-coloured scarf is thrown negligently over her shoulders; this she holds with the left hand in front, having the right reposing on it. The illusion is so striking, that it is in vain to give an idea of the knowledge of the art which Rubens has so wonderfully evinced in this *chef-d'œuvre*.—After having been exhibited at Mr. Stanley's rooms in Old Bond Street, London, where

it caused the most lively sensation, and was viewed by nearly twenty thousand persons, it was sold by Mr. Smith, for the owners, to the Right Honourable Sir Robert Peel, Bart., in whose collection it now remains.

“ One of the last pictures of importance which I possessed of Rubens', I bought at Brussels, in conjunction with my father ; it represents a wild-boar hunt, in a woody landscape. It was formerly in the possession of one of the ancient families of Antwerp, whose last successor, Madame de Nevel, had, on many occasions, refused considerable sums for it ; but she valued her picture so much, that she would never part with it. After her death it became, by inheritance, the property of M. Du Bois de Vroylande, who sold it to my father and myself for 18,000 guildens. It at present forms one of the principal ornaments of His Royal Highness the Prince of Orange's collection.”

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### VAN DYCK.

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‘ FROM all the information handed down by various writers, we are enabled to collect that, from his youth, Van Dyck gave promise of remarkable talent ; and as this became developed with his advancing years, he soon surpassed all his fellow-students. The following anecdote will prove the fact :—Rubens being constantly occupied throughout the day, sought the recreation of a walk almost every evening ; during this absence, his scholars never omitted the opportunity of viewing the progress he had made in the course of the day, which the old servant of Rubens, named Valvekens, enabled them to do, with the understanding of his receiving some emolument from the young men for the permission : this was annually given. By these means they had the advantage of studying the way in which their master prepared his works, and his manner of finishing them. On one occasion, the young artists were so eager to view the progress of a picture, that, in pressing forward for closer examination, they pushed Diepenbeeck against the painting, when part of the arm and the face, which Rubens had just finished, were unfortunately much injured. The greatest consternation seized them, and, dreading the displeasure of their master, John Van Hoeck, with admirable



presence of mind, said, 'My dear comrades, there is not a moment to be lost; by some means we must endeavour to repair this unlucky accident. We have still three hours left; the most able amongst us must take the palette, and strive to do his best. For my part, I vote that Van Dyck undertake it, for he is the only one likely to succeed.' This was instantly and unanimously approved of. Van Dyck, the only one diffident of his own success, took the pencil with fear and hesitation, but restored the injured part so inimitably, that several writers state, even Rubens, on seeing his picture the following day, observed, in presence of some of his pupils, 'This arm and face (alluding to those repainted by Van Dyck) are not the worst part of my performance yesterday.' The anecdote may be true; but that Rubens should have taken Van Dyck's work for his own appeared to me matter of doubt. I am the more inclined to believe that, having received information of the circumstance, and admiring the talent displayed by Van Dyck, he took this delicate method of complimenting his gifted scholar.

"It is certain Van Dyck so clearly understood his master's art, that, in several of his works, he appears to have snatched the genius of Rubens itself; and so perfectly has he identified himself with that great man, that many of his own paintings remain still confounded with those of his master. I have not the slightest doubt, that the portraits of the President Richardot and his son, placed in the Louvre as the works of Reubens, were executed by Van Dyck, about the same time as his celebrated portrait of Govartius, now in the National Gallery.

"Van Dyck's handling, when in the school of Rubens, had great similitude to the latter; still, if we observe the works of the two painters with attention, their pencilling has a different turn. Rubens' texture of colouring is not so highly modelled as that of Van Dyck, and is distinguished by a flourishing mode of execution; Van Dyck's, on the contrary, is more highly wrought; but he did not possess the fire of Rubens, and consequently studied the generality of his works more completely.

"In the History and Antiquities of the Castle and Town of Arundel, by the Rev. M. A. Tierney, F.S.A., vol. ii. p. 490, is a letter,

written from Antwerp, July 17th, 1620, to the Earl of Arundel, by an agent, of which the following is an extract:—‘Van Dyck lives with Rubens, and his works are beginning to be scarcely less esteemed than those of his master. He is a young man of one-and-twenty. His parents are persons of considerable property in this city; and it will be difficult, therefore, to induce him to remove, especially as he must perceive the rapid fortune which Rubens is amassing.’

“This account is the more interesting, as, by it, the parents of Van Dyck appear to have been persons in a better situation in life than other writers have stated; and also, that the Earl of Arundel, who was then making his collection of the works of art, had invited him to England at that period. However, Van Dyck’s pencil was afterwards engaged for the noble Earl, whose portrait he painted.

“This well-known picture, which Van Dyck executed after his return from Italy, was once in the Orleans’ gallery; it now adorns the Stafford collection (which has descended to Lord Francis Egerton), and is engraved in that work, where it is thus described—‘The portrait of Thomas Howard, Earl of Arundel.’ This portrait, in common with Van Dyck’s finer productions, merits the admiration of every lover of fine paintings, as a fine picture. It possesses other and stronger claims to his veneration as the resemblance of a nobleman to whom the commonwealth of arts, science, and literature is in an especial manner indebted. During a long residence on the continent, Lord Arundel formed one of the most magnificent collections of pictures, marbles, and drawings ever known, and was, at the same time, the encourager of living merit wherever he discovered it. Whilst in Germany, he met with Hollar, whom he patronised and brought with him to England; and that ingenious artist executed many beautiful etchings from pictures and drawings in the Earl’s cabinet.

“Van Dyck’s journey to Italy considerably changed his manner, which became entirely his own. By losing sight of the Antwerp school, and studying the Venetian painters, he adopted a style totally distinct from that of Rubens. This alteration was particularly observed and admired, on his return to his native place. The paintings he executed for several churches were very remarkable; and it is much to be regretted that his historical subjects are so few in

number. This may be attributed to his departure for England, where he was constantly employed on portraits, this country not affording those opportunities to painters, like the Low Countries, of embellishing churches and convents. He had, nevertheless, the satisfaction, when settled in London, of participating in one of the most elevated epochs that the annals of art have transmitted to us; this was under the reign of King Charles I. So great a patron was this monarch, that he invited to his court the most eminent painters; and if Van Dyck did not receive at his first visit here (as stated) the due reward of his talents, the King, a prince of refined taste, became so captivated with his works, that his principal palaces were adorned with them, and, at the same time, lavished upon him favours and honours. By this generous example, the nobility and gentry became admirers of the illustrious Van Dyck, who soon arrived at the height of his glory and fortune. His accumulating occupations betray neglect in many of his works: this was more perceptible in the latter part of his life, when, becoming enfeebled, his pencil lost its pristine vigour, so that many of his last pictures might be doubted by those not thoroughly acquainted with these facts.

“ *The portrait of Francis de Quesnoy.*—For portraits, one cannot sufficiently admire the sublime pencil of Van Dyck. He has represented with such success the characters of his age, that they seem the very image of life itself; for not only has he represented the person, but also the very thoughts are expressed in the countenance. In this respect, this talented painter has risen to the greatest degree of excellence that it is in the power of art to produce.

“The face of the celebrated sculptor is interesting; his look is full of expression, and denotes a character tinged with melancholy. His brown hair is softly executed; a ruff falls on his black mantle, which is very full, and covers the greater part of his person. In his hand he holds an antique head of a faun, sculptured in marble.—Van Dyck, in representing his friend, the celebrated De Quesnoy, has paid particular attention to the execution of this work, which may rank amongst the finest productions of this wonderful master.

“At the bottom of the engraving which was taken from this picture, in 1751, by P. Van Bleeck, there is found written, ‘Francesco Di Quesnoy, called *il Fiammingo*, a sculptor, born at Brussels, in

the year 1594, and died at Leghorn, the 12th of July, 1643, by a slow poison given him by his brother, who confessed the fact before he suffered.'—Canvas, height thirty inches and a half, width thirty-two inches and three-quarters.

“ *Silenus*.—The old Silenus, tottering in his intoxication, holds vase negligently in his hand, spilling his liquor; a satyr, who is supporting him by the arm, has his head adorned with a chaplet of vine leaves, and embraces a Bacchante, who holds a tambourine.—This piece, which, for its bold execution, we may consider as a study, comes from the collection of M. De Vink Wessel, of Antwerp, where it was sold, in 1814, for 1,200 guldens.—Canvas, height fifty-two inches and a half, width forty-three inches.”

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### DAVID TENIERS.

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“ THE seventeenth century furnished a remarkable epoch in the annals of arts in the Low Countries, by the number of celebrated men who flourished there. The Italian Schools were then declining; and it is singular enough that Italy, for a period of one hundred and fifty years afterwards, with all her master-pieces, has not produced a painter of sufficient talent to rank even with a secondary master of her former flourishing era. We may thus see that all things have their rise, perfection, and decline. This age produced such novelty in the Dutch school, as to mark it with a quite distinct character from that of the Italian.

“ The Flemings, who had already distinguished themselves by the efforts of Hubert and John Van Eyck, Rogier Vander Weide, John Hemmelink, Hugo Vander Goes, John De Mabuse, John Claesens, Quinten Matsys, Barnard Van Orley, Peter Parbus, and others, re-appeared in full splendour about the same period as the Dutch, from whom they again formed a separate school; and I consider P. P. Rubens, A. Van Dyck, and D. Teniers, each in his class, to be men of the greatest genius Belgium ever produced. It has been said, that the paintings of Teniers partake of vulgarity: putting this objection aside, as untenable in regard to his fine works, he has so far overcome the difficulties of his art in the greater number of his

productions, that, with all their defects, they will always command admiration, for they speak the language of nature. Every style of painting, therefore, may possess great talent, no matter what may be the subject, provided the effect produced be that of truth. We should thus judge of each genius separately, forming our observation on the intention of the painter, and consider his works as they really are, not ridiculously expecting a Correggio in viewing a Rembrandt, a Rubens in a Raffaele, a Teniers in a Claude, &c., &c.

“ To return to Teniers : his delight was to represent the different characters and manners of the peasantry, and also to introduce ladies and cavaliers in many of his village fêtes. These are all admirably depicted, and delineate the characteristic distinction of each class in society. Often have I observed, in my casual visits to the Kermesses of Sempst, Eppegheem, Vilvorde, and Perck (in the latter village was Teniers' chateau), the same scenes which that celebrated painter has so truly portrayed; and, although nearly a century and a half has elapsed since his decease, I could still trace in the peasantry the same jovial gaiety which Teniers depicted and represented with all the felicity of expression so admirable in his *chef-d'œuvres*. He was an extraordinary man, and one of the greatest colourists that ever existed. His landscapes were usually painted with that pleasing simplicity which is so greatly admired. In contemplating his delightful productions, I have enjoyed many agreeable moments; and, fortunately, my opportunities have not been restricted, as several fine productions of his spirited pencil have been in my possession. One of the most remarkable was that bought of Madame Deville, for which were paid 25,000 francs. The subject is a village feast, painted on panel, in height twenty-two inches, by thirty inches and a half. It forms, at present, a part of the choice collection of Lord Charles Townsend, M.P. Another specimen, of a different description, which I possessed, is a *Corps de Garde*; it sold for 12,099 francs at M. Laperrière's sale, which took place in 1825, and is thus described in the catalogue of the sale of the pictures of Joseph Barchard, Esq.:—‘ Interior of a guard-house, in the front of which a youth is putting away a pair of pistols in their holsters; a saddle and suits of armour are grouped on a bench. In the further part of the room, near a fire, four soldiers are engaged in a game at cards, while another, with a pipe, is looking on : the atten-

tion of all the five is variously and admirably expressed. A woman is entering, from a door on the right, with refreshments.'—The colouring of this fine cabinet picture (painted in 1647), which displays the best execution of Teniers, is agreeable and harmonious, and the objects in the fore-ground are illuminated in a beautiful clear tone. It was formerly in the collection of De Heer Braamcamp, and now adorns the collection of Prince Beauveau, at Paris.

“ The picture of the *Seven Acts of Mercy*, engraved under No. 84, in the *Recueil* of the cabinet of Le Duc de Choiseul, which was in my possession in 1830, is also a remarkable painting of this master. It was afterwards sold to the Marquis de Forbain Janson, at Paris, for 15,000 francs. I also possessed a picture of a peculiar subject, which represented the interior of a kitchen, furnished with tubs, kettles, vases, jugs, &c., grouped with fruit and vegetables of all kinds. Teniers appears to have introduced the master of the house in the attitude of giving orders to a valet, and to a female who is at the door. This picture is the more interesting, as being the joint production of John de Heem, who painted the fruit, vegetables, and part of the accessories: it is on panel, height nineteen inches, by twenty-five and a half. It is also described, under No. 99, in the catalogue of the sale of the celebrated De Heer de Smeth Van Alpher, and now forms part of that of M. le Baron Frederic de Mecklenbourg, at Paris.

“ *Christ and the Samaritan Woman*.—Teniers, one of the greatest and most versatile geniuses of his age, had the particular talent of imitating the paintings of Bassano, Paolo Veronese, Giacomo, Tintoretto, and others, with so much art, that the most experienced eye, on the first *coup-d'œil*, is surprised at their deceptive appearance.

“ This picture represents Christ sitting near a well, revealing to the Samaritan woman the events she had met with in her life: the woman, who is astonished at the divine science he displays, appears quite surprised, and listens with particular attention. A spaniel is sitting in front; and in the back-ground of the picture we perceive three Apostles. It is certain that those who are ignorant of the different manners of painting by Teniers, would be mistaken in this work, in which he has tried to imitate Tintoretto; but, by close

examination, the connoisseur will discover, in several parts, the characteristic touch of the Flemish painter, which he has not been able to conceal throughout his painting.—Panel; height thirteen inches and three-quarters; width twenty-one and three-quarters.”

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### ADRIAN VAN OSTADE.

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“AFTER comparing what is known of this astonishing painter and his brother, Isaac Van Ostade, with the statements given by the greater number of writers, I believe the most satisfactory course to adopt will be to repeat exactly what the Dutch author, Houbraken, has said about them, although it is but a cursory notice:—

“Adrian and Isaac Van Ostade were, if I am right, born at Lubeck, but lived the greater part of their lives at Haarlem. Adrian Brower and himself were scholars of Francis Hals at the same time. Isaac Van Ostade was a disciple of his brother, but died before he had attained the summit of Parnassus, where Adrian reaped the laurels due to his zeal and perseverance. The latter sold all his effects in 1662, and removed from Haarlem to Amsterdam, that he might be able to fly to Lubeck, being apprehensive of the excesses committed by the French during the invasion of Holland; but a lover of the arts, M. Constantine Sennepart, prevailed upon him to remain in his house, where he made those beautiful drawings which M. Jonas Witzen afterwards bought, with some others, of M. Battem, for 1,300 guildens, and which I have examined several times with great pleasure.’

“Houbraken’s delight on viewing these water-colour drawings may be readily conceived; some of them, indeed, approach nearly to oil-paintings. The finest specimen I have seen of this kind is that known by the name of the *Krosbaan*, and which was sold with the late Jacob de Vos’s collection of drawings, on the 30th of October, 1833. It is described in the catalogue of the sale under No. 1. Being present when it was put up, I was so struck with its great merit, that I could not refrain from bidding for it, and was the last competitor but one. It was knocked down for 2,585 gul-

dens (including the opgeld) to De Heer Albert Brondgeest, who bought it for his Excellency the Baron Verstolk Van Soelen, (a distinguished lover of the fine arts, who possesses the finest collection of drawings now left in Holland).

“The subject chosen by a painter is not always the principal point which men of judgment take into consideration; it is the extraordinary display of genius that stamps the value of his productions. In the more elevated stage of the art, namely, oil-painting, Ostade is so admirable, that I do not believe his fine productions can be surpassed. His best works are difficult of attainment; and those who possess a fine picture by him, may consider themselves fortunate.

“Adrian Van Ostade has represented himself in the dress of a peasant; he wears a red cap, and is sitting with a pipe in his hand, apparently lost in thought. Behind him is a woman leaning on a door half opened, through which is seen a yard, and the exterior of a public-house; several villagers are there assembled round a table, enjoying themselves. This part is vividly illuminated and very picturesque. This painting is the more remarkable, as the figures are of a larger size than those generally seen of this celebrated master. The effect, for harmony of tone, is beautifully managed in its gradations.—On panel; height, seventeen inches and a half; width, fifteen inches.

“Two other fine paintings by Ostade have lately been in my possession: one of them was sold for 13,030 francs at Prince Galitzin's sale, which took place at Paris on the 28th of February, 1825; it afterwards passed into Mr. Joseph Barchard's collection:—An interior, with a party of eight figures making merry; the most conspicuous in the group is a boor in a blue vest, resting one leg upon the bench on which he is seated, and raising a glass of liquor in his left hand; he appears animated by the notes of the village fiddler behind him, to whom a child, leaning upon a chair, is listening with fixed attention: a female with a pewter jug, and others round the table, are no less animated, and display the happiest touches of this master's pencil: the colouring is rich and brilliant, and the finishing admirable. It now forms part of the collection of the Baron de Rothschild, at Paris.



"The other is mentioned in the catalogue of the valuable collection of that great admirer of the arts, his Excellency Charles Alexander de Colonne, the prime minister of France under Louis XVI.; it was sold by Messrs. Skinner and Dyke, on the 23rd of March, 1795, and described under No. 77 of the fourth day's sale as follows:—'A Dutch cabaret. Peasantry of both sexes dancing, drinking, and making merry. No painter ever composed these subjects better than Ostade, or drew, with greater truth, the native character of the boors of Holland. The whole scene is pleasing and animated. It is impossible in the art of colouring, for richness and effect, to surpass this beautiful picture.' (It is signed *A. Ostade*, 1674, and not 1675, as some have stated, and is painted on panel; height, seventeen inches and a half by fifteen and a quarter). When pictures of Ostade possess these high qualities, they become invaluable. This picture cost M. de Colonne 400 louis d'or: it was afterwards sold at the sale of the collection of John Dent, Esq., in 1827, when I bought it for 465 guineas, and is now in the possession of Richard Forster, Esq.

"De Heer Van Loon of Amsterdam possesses likewise a gem of this master's. The museums of that city, of the Hague, and of the Louvre, are all adorned with several of his best works; but the two specimens we have lately seen in the collection of his Royal Highness the late Duke of Berry, are admirable. One is engraved under No. 16 in the *Recueil d'Estampes* of the cabinet of the Duc de Choiseul; and was bought in May, 1834, by De Heer A. Vander Hoop, for 800*l.*: it is marked *A. Ostade*, 1661, and is on panel; in height fourteen inches and a half by eighteen three quarters. The other was described as follows, under No. 71 of the catalogue of the exhibition of those pictures:—'At the door of a cabaret, a fiddler, seated near the post of a shed, is playing to four peasants who are dancing; others are looking on, and are smoking and drinking; under the shed are tables, where men and women are regaling; in the foreground, on the same side, two children are playing with a black dog; on the left, part of the village is seen in perspective, enlivened with spirited figures.'—This capital production, full of truth and power, was painted by Ostade in his fifty-second year. On wood, height sixteen inches and three quarters by twenty-two and a half.

"The picture which Ostade painted in 1668, formerly in the col-

lection of M. Pieter de Smeth Van Alpher, and now in that formed by His late Majesty George IV, is also among his most renowned paintings. I cannot recollect having seen finer specimens of this celebrated painter than those I have just spoken of.

“ Let me here mention his etchings, to the number of fifty, which are of the most interesting description, and prove his ability in all he undertook or produced.”

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### ISAAC VAN OSTADE.

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“ I WILL now communicate the little information that remains concerning Isaac Van Ostade ; who, as we have already mentioned, went to Haerlem, where his brother Adrian resided, and became his disciple, as may be easily discerned by his early productions ; but his reflecting mind soon took freer scope, and he studied only what he discriminated in nature. In this he succeeded so wonderfully, that his latter works might compete with those of the first-rate painters among his contemporaries. His productions had now become the delight of connoisseurs ; but his enjoyment of the fame due to his talents was of a short duration : death put a stop to his career at its most flourishing epoch, leaving his brother long to lament his fate, and his admirers to regret that so few of his charming pictures should remain to attest his powers ; as, in consequence of his being taken from the world in the prime of his life, his works are extremely scarce.

“ Among the fine pictures I have possessed of this master, was one that made part of the choice collection of Joseph Barchard, Esq. : it is dated 1649, and described by the late Mr. James Christie, under No. 20 of his catalogue, ‘ *A Village Scene* ;’—in which a dismounted cavalier is represented in conversation with the landlord of a cabaret, while his grey horse is baiting near him ; an elderly man taking his repast on a bench, and a woman with her child are at the door. A family group, from the top of a flight of stairs at the entrance to their cottage, are observing what passes below them. These buildings are surmounted by a group of trees and a village

church. The hovels of a farm-yard, animals, and poultry, all exquisitely touched, and a woody distance, are handled with great delicacy, and a gaiety of colour, unusual with this master. Not many years since, it was one of the choice pictures in the cabinet of the Prince Galitzin, in whose sale at Paris it was purchased for 13,150 francs: it now forms part of the collection of that well-known patron of the arts, William Wells, Esq.

“Another, of a similar subject to the above-mentioned picture, but a more important composition, is one which I saw at M. Hendrik Muilman's sale, which took place at Amsterdam on the 12th and 13th of April, 1813; it was knocked down at 5,050 guildens. It afterwards became the property of Prince Talleyrand, but now forms part of the select collection of Alexander Baring, Esq. It is painted on panel; height, thirty-three inches by forty-three.

“*A Frozen Canal.* This painting, which presents all the splendour of the surprising talent of Isaac Van Ostade, is one of the finest pictures known by this master. It represents a frozen canal, bordered on the right by a dyke; upon its elevation are seen a cottage and travellers; on the left, a hut and some trees throw a shade over the foreground. In the middle of the canal, two men are in conversation; one is leaning on his sledge, upon which are placed a barrel and a basket. Near them are several boys; one is putting on his skais, whilst another is looking on. A lady and gentleman are sitting in a sledge, to which a white horse is harnessed, and the conductor is preparing for departure. Many other figures animate every part of the scene. The brilliant and golden tone of colour produced by the effect of the setting sun, is wonderfully managed throughout this beautiful picture, which was formerly in the collection of General Verdier (sold at Paris in 1810), and afterwards became one of the ornaments of the gallery of Le Chev. Sebastian Erard: now in the collection of the Marquis of Lansdowne.—On canvas, height thirty-seven inches, width forty seven and a half.

“The picture engraved by Dunker, under No. 27 of the *Recueil d'Estampes* of the cabinets of the Duc de Choiseul, is one of the most perfect paintings I have seen of this artist. This *bijou* now embellishes the collection of Sir Robert Peel, Bart.—It is painted on

panel; height, twenty-two inches and a half by nineteen and three quarters.

“ I would particularly observe, that there are a great many paintings by De Hyeer, a disciple of Isaac Van Ostade's, that pass, in many collections in England, as being from the hand of his master, and are so described; but, on comparing the two painters, the difference is easily detected,—for the master was an accomplished artist, and the pupil never passed beyond a secondary grade.”



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